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THE IMPLET

Vol. 1 No. 1

JANUARY 20, 1912

Price Five Cents

The Editor to His Readers



THOMAS BEDDING

It is my intention to make "The Implet" the most attractive moving picture publication in existence.

Some men are born Editors; some achieve Editorship; others have Editorships thrust upon them. I come under the first heading. I was, I verily believe, predestined to edit "The Implet;" and I write the plain sober truth when I say that I never entered an Editorial chair with greater pleasure or greater persuasion of success than when on January 1st, 1912, I took my seat in the piece of furniture at No. 102 West 101st Street, New York, from which I date this first Editorial.

Someone has suggested that I should print a brief sketch of my moving picture career. Well: I wrote a history of animated photography in The British Journal Photographic Almanac of 1898--fourteen years ago. Somebody has also said that this treatise might have been written yesterday; it reads so freshly and up-to-date. In England I helped to make and develop many a moving picture. In 1908, circumstances and a desire to get closer to the practical end of picture making in the United States, took me into the Cameraphone Company's studio and factory at Eleventh Avenue, New York City.

From January 1909 till April 1911 my pen was busy in the pages of "The Moving Picture World." And then the inevitable happened, as the inevitable must, does and will. A personal friendship with Mr. Carl Laemmle led to my realization of an ambition to take an active part in the business of moving picture making and "The Implet" thus becomes the weekly expression of my ideas on the subject.

This is quite enough about myself. If you want to know more, go and look up my record in the library. But being a person of sense you won't trouble your head about any such thing; you'll judge me by my work in this paper. And that's all I want, all that I have a right to expect.

"The Implet," then, while necessarily guarding the interests of The Imp Films Company will not be narrowed in scope, like most house organs. It will address all exhibitors, manufacturers and the general public throughout the world.

It will be bright, newsy, informative, progressive, snappy, unconventional--it will be different from anything and everything else. It will be unique and inimitable.

Reader, whoever you are and wherever you are, I desire and invite your co-operation in making "The Implet" the most attractive moving picture publication in existence.

Thomas Bedding

Editor of THE "IMPLET"

January 1912

102 West 101st St.
NEW YORK CITY

The "Implet"

THE MOVING PICTURE NEWSPAPER

Edited by THOMAS BEDDING

Published at 102 West 101st Street, New York

SUBSCRIPTION PRICE, \$1.00 PER YEAR
SINGLE COPY, 5 CENTS

CARL LAEMMLE,
President of the Imp Films Co.

An Appreciation.

In the Gallery of Imp Pen and Photographic Portraits starting with this, the first number of "THE IMPLET," Mr. Carl Laemmle properly takes precedence.

I shall not give a conventional biography of Mr. Laemmle, but rather an impression, derived from the opportunity which I have had, of placing him in his right position in the moving picture business of the world.

Carl Laemmle has achieved international renown not merely as a successful exhibitor, and renter, but in respect of one outstanding achievement. Whatever success (and it is a large success) may be ascribed to the Independent Side of the moving picture business of the United States is directly traceable to the efforts of Carl Laemmle. Without him, without his strenuous support and example, without his Imp Company and his Pictures, the Independent Side of the business would not have been in its present fine state of organization and success.

Every Independent exhibitor, every Independent exchange, every Independent manufacturer throughout the United States owes Mr. Laemmle a personal debt of gratitude for his unswerving championship of the Independent Side in the moving picture business.

That is a positive compliment. The negative compliment to Mr. Laemmle is that by the licensed side of the business no man on

the Independent Side is more dreaded and respected than Carl Laemmle.

Personally, Mr. Laemmle is popular with all whom he meets; he is young (being only 45); is married; has three children; and, in

my opinion, has only just commenced a career, which has the most wonderful prospects of ever increasing success in front of it.

For he is a man of great mind, head, and heart.
T. B.



CARL LAEMMLE

The Greatest Dam in the World

(The Imp's Great Industrial Release of January 22, 1912.)



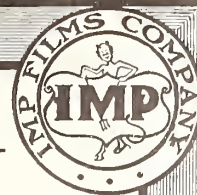
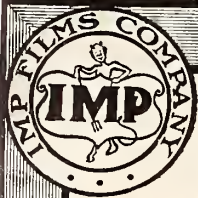
Scene from "The Greatest Dam in the World": SPILLWAY FROM DOWN STREAM

The following article, descriptive of the taking of the Imp's industrial masterpiece, "The Greatest Dam in the World," recently appeared in The New York Morning Telegraph:

An educational and industrial film of unusual interest will be made from pictures taken here last week of the great work of harnessing the Mississippi River. The dam now being constructed, extending across the river at this point, will be the greatest in the world, and also the longest monolithic concrete structure. The electrical installation is the largest, the water plant the most gigantic, and the power to be developed will be the biggest on earth.

In taking the pictures the man with the moving picture camera pointing at every part of the half-mile of works on the Illinois side of the Mississippi River and of the 35 acres of Titanic workshop on the Iowa side, where the immense power house is building, rode on a flat car on the railroads in the works, was carried high to the top of the great traveling cranes in a concrete bucket, climbed down into chasms cut into the bed rock of the continent, and got into all sorts of acrobatic positions in order to get views of every phase of the tremendous activities in the building of the greatest water power in the world.

The camera recorded the concrete mixers, a battery suggesting civil war mortars, revolving and pouring out concrete by the cubic yard.



BUILDING THE GREATEST DAM IN THE WORLD

A splendid series of pictures showing the vast engineering operations incidental to the construction of the largest water plant in the world at Keokuk, Iowa

Copyright 1912 by Imp Films Company



THE greatest dam in the world is being constructed across the Mississippi River at Keokuk, Iowa; and this picture illustrates some of the gigantic operations rendered necessary, such as mixing concrete at the rate of 1500 cubic yards a day; crushing rock for concrete; inclined railway carrying material; the great cantilever traveling cranes; excavating the bed rock of the river; sawing a channel in the bed rock of the American Continent; making a new lock in some respects larger than any at Panama; and many other huge constructional operations in actual progress.

A magnificent picture illustrative of the progress of a great piece of engineering work and showing the vast machinery in operation.

Released on January 22, 1912.

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



Imp Players: No. 1. KING BAGGOT



KING BAGGOT.

If a vote were taken as to who was the most popular moving picture actor in the world, I do not hesitate to say that King Baggot would be the winner. On the screen he is, of course, known to millions, admired by millions, appreciated by millions.

And if ever a man deserved his popularity, Baggot is that man. He has worked hard and loyally in the Imp pictures for two years—and the splendid quality of his work as an impersonator of a long list of widely diversified types of characters is universally admitted. As a manly hero, with the bearing of a chivalrous gentleman, Baggot is unsurpassed in the moving picture field to-day.

Before he joined the Imp Company Baggot had had considerable stage experience, and carries the technique of the theatre at his finger tips. But he is essentially a product of the moving picture stage; he is untheatrical, he is natural, he is spontaneous in all that he undertakes.

Now, what is Baggot like in real life? Millions of moving picture theatre-goers in all parts of the world want to know this, I'm sure.

Well, he is just as nice in real life as he looks on the screen. He has a most lovable disposition, a generous Celtic temperament, the manners of a well-bred gentleman—in short, he is a prince of good fellows, modest and good natured.

We of the Imperies just love Baggot; and when this publication was decided upon it was unanimously resolved that Baggot should be the first to figure in our Gallery of Players.

And so "King," as he is familiarly termed, deserves to be.

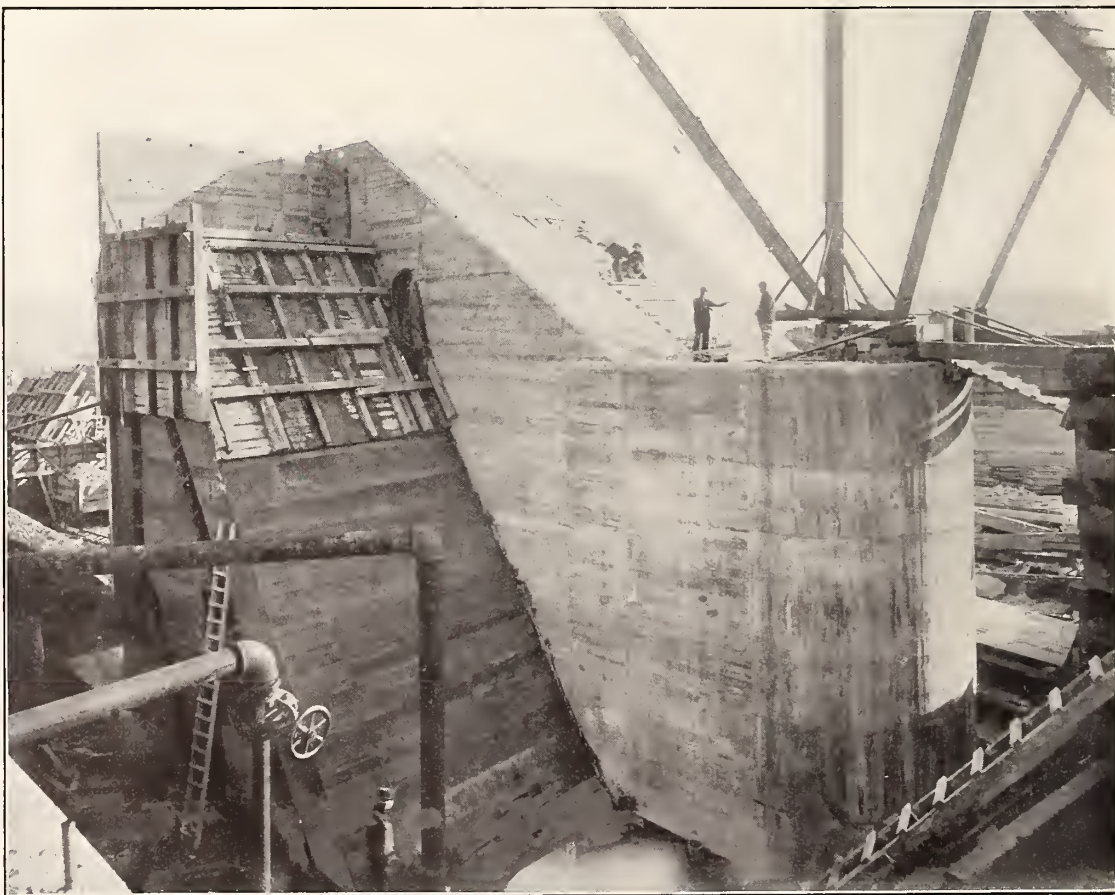
T. B.

Then the man took it up in a bucket. The traveling cranes, since they have been raised, stand high in the air like bridges of steel spider webs, as they carry the concrete from the cars to the place it belongs in the molding of the substructure of the power house. Clambering into one of the buckets, as big as a playhouse, the man was lifted clear up to the top and across to the dumping point, turning the crank of his camera all the time and keeping its glass eye directed at the work being done—care was taken not to tip the bucket and dump him into the bed of soft concrete, and at the tiptop point he turned the camera in a circle and took a panorama of the entire Iowa division works.

That giant's coffee mill on the Illinois side which takes in rocks as big as a sideboard and crushes them into stones of the size the small boy likes to throw, at the rate of 600 carloads every twenty-four hours, was fixed on the films in the act of chewing up masses of limestone.

When the camera was placed on a flat car ahead of a locomotive it was carried through the Iowa works from one end to the other and took in about a half-mile of as active, hustling work as can be found in the world.

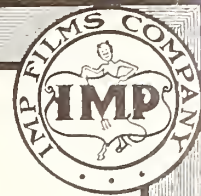
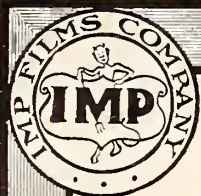
The camera then moved up close to derricks, locomotives, cranes, travelers, channeling machines, form builders and the rest and took pictures of them in action with every detail showing. And after looking at everything on both sides of the river, taking in the long line of arches and the big traveler on top of the dam, and the bull nose of the new lock



Scene from "The Greatest Dam in the World": WEST BULL NOSE LOCK

with much larger gates than any at Panama, the camera took a glance at the old lock in the government canal, just to have something to

show by comparison how big and great the work of the Mississippi River Power Company really is.



THE WORTH OF A MAN

A young Surgeon, who is deformed, is ridiculed by his associates
but proves that he has the instincts of a hero

Copyright 1912 by Imp Films Company



ARTHUR SEVERN was a hunchback who at his university was jeered at for his deformity. Even Elsie, the girl upon whom he had set his heart was forbidden to countenance him. But he became a successful surgeon and was assigned a position in a hospital. To that hospital Elsie was sent suffering from a complaint which necessitated a skilful operation. This Arthur performed. He had almost completed his task when the hospital took fire. Arthur's associates fled, but he stuck to his post; completed the operation and removed the girl to a place of safety. He was rewarded for his bravery and devotion by the hand of the girl whose life he had so courageously saved.

Released on January 25, 1912.

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



THE WORTH OF A MAN.

(Imp Drama, released Jan. 22nd.)



Scene from "The Worth of a Man"

Mr. C. B. Hoadley, the author of this story, is distinctly to be congratulated on having written a powerful drama on unconventional lines. The deformed surgeon, who proves out a veritable hero, gives Harry Pollard a splendid acting chance. The Worth of the Man is Pollard's play, in fact, although there are many other characters that are well and carefully played.

This drama is one of the most dignified productions now to be seen in the moving picture theatre. And it has a valuable underlying lesson, viz., that a physical deficiency is no barrier to scientific success or the heart of a woman.

Margarita Fischer again demonstrates her wonderful versatility in the character of Elsie.

The scene where the young surgeon is completing the operation in the burning hospital will surely thrill the picture fan through and through. It is a fine example of moving picture stage-craft.

ALL A MISTAKE.

(Imp Comedy, released Sat., Jan. 27.)



Scene from "All a Mistake"

Grace Lewis and Edward Lyons are at their best in this brisk comedy. Grace left an unfinished letter lying on the table, and when Edward Lyons came home and saw the apparently incriminating document the trouble started. But before he reached the letter Edward Lyons couldn't get in his house even by the fire-escape route. A policeman interfered. The scene in the police court, where Edward proved his right to enter his own home, is a fine specimen of subdued serio-comic work; the magistrate, the offending policeman and Lyons acting as convincingly as life.

When Edward does arrive home and does see that letter the inevitable starts. The almost simultaneous appearance of Grace Lewis is the signal for a series of quarrels conducted at high pressure, which might have gone on interminably if it were not discovered that the letter was intended for harmless E. Le Saint, who was a relative of Miss Lewis. So it was pointed out that "it was all a mistake," and everybody was made happy.

This is pure comedy of the probable domestic kind. It could happen and it does happen. All four players enter thoroughly into the spirit of the story, and it goes well.

ON THE SCREEN

By "Lux Graphicus."

My adventures since I last wrote under this caption in another publication would, I think, supply admirable material for a whole series of Imp pictures—dramas and comedies. I am in treaty with some of the company's directors on the subject, and it is therefore not impossible that ere long Mutt and Jeff, Desperate Desmond and Sherlocko and Watso will be eclipsed in popularity by "Lux Graphicus" in the moving picture theatres. For truth is stranger than fiction, and a whole lot more exciting, especially when it is handled competently. Take the play of "Disraeli" at Wallack's Theatre just now, as a case in point.

Disraeli was a British statesman who had an extraordinarily romantic career. It has been turned into a play by Louis Parker and George Arliss is making a striking success in the part of Disraeli, who became Prime Minister of the British Empire, Earl of Beaconsfield and what not. And Disraeli started in life as a friendless Jew glad to work as office boy to a firm of London attorneys. Just fancy that! An office boy becoming a real belted British Earl and the ruler of four hundred millions of people!!

But about me! I don't say that my career has been quite so romantic as Disraeli's since I last wrote as "Lux Graphicus" on Twenty-third Street, New York City, but it has been vicissitudinous and it *has* taught me a whole lot about some aspects of the moving picture business, which has increased my store of experience, and I hope my wisdom. And if you will give me your kind attention, week by week, ladies and gentlemen, I shall hope to entertain you with some of those experiences and endeavor, at the same time, to make this department of "The Implet" useful as well as entertaining.

Walking home to my Fifth Avenue mansion the other evening I caught a glimpse of a bright pair of eyes peering at me from the interior of a smart automobile. This was just opposite the Plaza. So I halted and raised my hat—that particularly shiny "roof" which is already the theme of admiration in the aristocratic purloins of Columbia.* The automobile also stopped. A daintily gloved hand was extended to me and a deliciously soft voice exclaimed: "How do you do, Lux-y dear?"

Of course, I told her that I "did" very well, which pleased the gracious girl, who is a scintillating Broadway star, and who has been and is on the pay roll of Charles Frohman—a very talented actress and a very pretty woman. All my lady friends are talented and pretty. To avoid unpleasantness, perhaps, I'd better say that ALL ladies, whether they are my friends or not, are talented and pretty. That gets me out, doesn't it?

*Don't mind him. He means Columbus Avenue. That's where the Imp pictures are printed.—Editor "The Implet"

"Yes," said this one, whom I will call Maude Barrymore (her real name is nearly as well known), "yes," she said, "we are having a success at last, Luxy, and I'm booked solid for some months—but, oh, what debts I have, to be sure! They swallow up nearly all my salary. Fancy, ten years of failure and mediocre success before this good thing came along! For the love of Mike, Luxy, if any of your girl friends want to go on the stage, tell 'em to get a job at Macy's or Child's instead. It's humbler work, but surer."

"It's the picture," went on the beautiful Maude, "it's the picture that has hurt us. AND WE'VE ALL GOTTA COME TO IT SOONER OR LATER. Ta! Ta! See you at the Knickerbocker Sunday evening, as usual, I s'pose?" (I always dine at J. B. Regan's charming hotel on Sunday evenings). With that, Maude's chauffeur got up steam and swept his machine into the auriferous roar of Millionaire Row, and I went home to my humble abode (near the Vanderbilt home) pondering on her words.

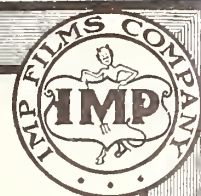
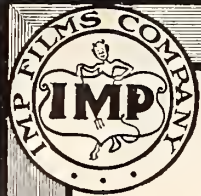
"WE'VE ALL GOT TO COME TO IT." Now, reader, I'm not joshing. Those words were actually used to me by a famous and successful actress. What do they mean? They mean something the full significance of which neither of us, perhaps, can yet fully grasp. They mean, in effect, that the primacy of the talking stage as the world's chief source of amusement has been successfully assailed by the silent drama, the "moving picture" so-called. It isn't a moving picture, by the way; it's a motion picture according to my ideas—but let that pass.

Only a thousand days ago a girl of the reputation of Maude Barrymore would have laughed at the idea of being associated with "the picture." But now!! *Nous avons changé cela*. As I shall frequently drop into furrin' languages it will be advisable for you to lay in a stock of dictionaries and lexicons. We are classy people, we picture folk, in these times; we are coming into our own; like Mr. Hannibal Chollop in Dickens' novel, "Martin Chuzzlewhit," "we air a great people and must be cracked up, Sir."

Still, the picture, notwithstanding its greatness and importance, has enemies in the press, the pulpit, the class room, the highways and byways. And these people must be handled and robbed of their capacity for doing mischief for mischief's sake. This section of "The Implet" will, if occasion demands, be a militant one and a defensive one. Which, in making my bow to the thousands of "Implet" readers, is what I want chiefly to say in introducing myself to you in this the first number.



SCENES FROM "ALL A MISTAKE."



ALL A MISTAKE

The moral of this story is that young wives who leave unfinished letters to strange men lying about, must not be surprised if their husbands grow jealous

Copyright 1912 by Imp Films Company



PERCY goes home, and finds that he is unable to get in his house. It's all locked up. A policeman arrests him as he tries to obtain ingress by the fire escape. Proving his identity at the police office he succeeds in getting indoors at last, to discover that his young wife has disappeared. An unfinished letter suggests that there is a man in the case. So Percy promptly proceeds to pack up his belongings in which operation he is surprised by his wife, who has returned from a visit. The two thereupon quarrel violently until a telephone message to the lady's newly arrived brother and his wife, bring these good people round to explain matters and prove that it has been "all a mistake."

A brisk farce-comedy acted with snap and decision by the famous Imp Company.

Released on January 27, 1912.

ON THE SAME REEL: **A DAY ON A BUFFALO RANCH**

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



MARGARITA FISCHER.

Next week's "Implet" will contain a portrait and appreciation of Margarita Fischer, the Imp "girl with the bright eyes," who is charming millions of Imp fans all over the world with her clever acting.

"THE IMPLET" WANTS A PICTURE OF YOU AND YOUR THEATRE.

Dear Friend Exhibitor:

We want your photograph, and we want a photograph of your theatre. Send us either or both, and we will find a corner for it or them in "The Implet."

THE IMP SCENARIO CONTEST.

The awards in this contest, which has attracted entries from all parts of the world, will be published in the next number of "The Implet."

The judges are: The Editor of "The Implet," Mr. F. E. Woods of "The Dramatic Mirror" and Mr. Johnson of "The Morning Telegraph."

The competition was extensively advertised as follows:

\$285 IN CASH PRIZES FOR SCENARIOS.

The "Imp" Company wants the best 500-foot comedy scenarios it can buy for its third release. To stimulate the interest of the best writers we offer special prizes for the four best comedies received at the "Imp" office before the first of the year. Names of winners will be used on title of prize films as well as advertised in the papers.

1st Prize.....	\$100.00
2d Prize.....	75.00
3d Prize.....	60.00
4th Prize.....	50.00

The "Imp" Company will unhesitatingly pay the highest prices for all other scenarios submitted during this contest and found available by Mr. Laemmle. We want to be known as the company that makes the best comedy films on earth—and we are willing to pay for it! Let's have the best you've got—and quickly!

THE IMP BALL.

Although three weeks have passed since the Imp Ball was held, its signal success demands reference in the first number of "The Implet."

It was held in the Alhambra Hall, Seventh Avenue and 126th Street, New York City, on Saturday evening and Sunday morning, December 30-31, 1911. The utmost credit is due Edward M. Roskam and Jack Cohn for the organizing work which the ball entailed, and to the latter a word of special recognition is tendered for his arrangement of the Grand March of The Imps, which was THE Feature of the Night.

The company numbered several hundreds, and it included the President of the Imp Films Company, Mr. Carl Laemmle, Mrs. Laemmle, Mr. Julius Stern, and all, or nearly all, the office, studio, acting and factory forces available, together with many visitors from other Independent companies, the press, etc.

This year an even greater success is anticipated for the third Imp Ball to be held next December. Take your tickets in time.

*** The Editor is open to receive articles or other communications that may be of interest to moving picture exhibitors, renters and manufacturers. These, if accepted, will be paid for at stipulated rates.

In all cases MSS. *must* be typewritten and accompanied by stamps for their return in case of non-acceptance.

THE IMP "THREE-A-WEEK"

The new year's program of Three Imps a Week is, to my mind, just the thing for you, Mr. Exhibitor. I want you to make a practice of demanding that three a week. Say it to yourself, to the young lady at the box office, to your ushers, your operator, to everybody about the theatre. Say it to your wife and say it to your children. Start an universal chorus: "We demand three a week."

My reason for asking you to make this your daily invocation is as follows: The Imp program this year is an ideal Three-a-week program. It consists on the Mondays and Thursdays of two of the best dramas that the mind of man can produce. The stories are clear, convincing, cogent. They are perfectly acted by the best companies in the world, amongst whom are your old and tried favorites, and the old and tried favorites of your audiences, whose names and pictures and parts will be written about week by week in this paper.

I come to the third Imp, the Saturday split. This frequently consists of two half-reel comedies, in which are concentrated the best obtainable humor, subject and acting. Or in place of one of these comedies you will get a short industrial. For example, on the 13th of January you had the Cotton Industry conjoined to the comedy subject, "HOW SHE MARRIED"; on the 27th you have "A DAY ON A BUFFALO RANCH" with the comedy, "ALL A MISTAKE"; on the 10th of February you have "The Tea Industry" and the comedy subject, "WHO WEARS THEM?"

So you will see that in the week we alternate drama, comedy, industrial.

Those are the leading features of the Imp three-a-week, and they constitute the reasons why I ask you to demand three Imps a week of your Exchange.

In demanding Three a week and in getting Three a week you are assuring three good, money-making programs. You are pleasing your patrons as well as swelling your bank account.

If I had the space I could reproduce hundreds of letters from all over the United States, attesting the enormous popularity of the Imp Three-a-week. I *haven't* the space, because I have so much else to write about. But I want you to take my word for it that in the short space of six weeks (that is, since December 2d), when we began to release Three-a-week, the Imp Three-a-week has attained enormous popularity. That popularity is increasing every second of time. The Saturday split release which converted the Imp Two-a-week into the Imp Three-a-week had an instant success. It is so popular with the exhibitors and the public that it is selling more copies after forty days' existence than many other films can sell after forty weeks' persistent, pertinacious plugging.

Now, if I write all day I cannot adduce more convincing testimony of the popularity of the Three Imp a week program.

So I conclude this little admonition, dear Friend Exhibitor, with the repeated suggestion to you to Demand Three Imps a week. Let Three Imps a Week be your watchword this year, 1912, and success will come to you in an ever-expanding degree.

CALENDAR OF IMP RELEASE DATES

Monday, January 1—His New Wife,	Comedy
Thursday, January 4—The Trinity,	Drama
Saturday, January 6—Playing the Game—Back to His Old Home Town,	Comedy
Monday, January 8—The Winning Miss,	Comedy
Thursday, January 11—In the Northern Woods,	Drama
Saturday, January 13—Cotton Industry (Industrial), How She Married,	Comedy
Monday, January 15—The Deserted Shaft,	Drama
Thursday, January 18—After Many Years,	Drama
Saturday, January 20—The Flag of Distress—I Wish I Had a Girl,	Comedy
Monday, January 22—Building the Greatest Dam in the World,	Industrial
Thursday, January 25—The Worth of a Man,	Drama
Saturday, January 27—A Day on a Buffalo Ranch (Scenic), All a Mistake,	Comedy
Monday, January 29—The Kid and the Sleuth,	Drama
Thursday, February 1—The Power of Conscience,	Drama
Saturday, February 3—O'Brien's Busy Day—Brown Moves in Town,	Comedy



SCENES FROM "THE WORTH OF A MAN."

THE IMPLET

Vol. 1 No. 2

JANUARY 27, 1912

Price Five Cents

Scene from THE POWER OF CONSCIENCE

Imp Drama Released Thursday February 1st



KING BAGGOTT, William Shay and Miss Briscoe are at their best in this powerful drama of modern life. It is the story of a young wife who neglects her child; gratifies her love of dress and almost elopes with the false friend of her husband until recalled by the power of conscience. Similarly, her husband is tempted to keep possession of some jewelry which he accidentally finds. Here again better instincts prevail and he resists. Husband and wife mutually agree to economize and do better in the future. The distinctively refined features of the Imp players' Art are shown at their best in this picture.

102 West 101st St.
NEW YORK CITY

The "Implet"

THE MOVING PICTURE NEWSPAPER

Edited by THOMAS BEDDING

Published at 102 West 101st Street, New York

SUBSCRIPTION PRICE, \$1.00 PER YEAR
SINGLE COPY, 5 CENTS

Mr. Julius Stern, the General Manager of The Imp Films Company, although only 26 years of age, has had a remarkably varied experience in the film business. In 1906 he managed a theatre on Milwaukee Avenue, Chicago, using two reels of film a week, showing one on three days and the other on four days. In 1907 he joined the Laemmle Firm Service in Chicago, being appointed Assistant Manager and placed in charge of the Booking Department. In 1909 he bought Itala and Ambrosia pictures, "but," says Mr. Stern, "I would have been glad to have had Imps, if I could have got them. Neither did we have any posters, lithographs or synopses in those days; things were very different in the business."

With his valuable experience in the exhibiting and exchange ends of the business, Mr. Stern came to New York in April, 1911, being appointed business manager of the Imp Films Company. On Mr. Laemmle's return from Europe in October 1911, he was appointed General Manager of the Company.

In the summer of 1911 he undertook a European trip, visiting London, Paris, Berlin and

Munich, making a close study of the business in those great centres.

Mr. Stern's aims are progressive. It is his object to constantly improve the quality of the Imp

pictures in respect to story, acting and photography, so that the Exchange may be able to handle Imp films which cannot fail to please his customers.



JULIUS STERN

General Manager of The Imp Films Company

The Greatest Dam in the World

Last week we gave a description of how "The Greatest Dam in the World was made." The various engineering operations illustrated in the picture are as follows:



Scene from "Building the Greatest Dam in the World."

Mixing concrete, 1,500 cubic yards per day.

Present government lock in canal, to be superseded by great lock at new dam—Major Montgomery Meigs, U. S. C. E., in foreground.

Present and future levels of C. B. & Q. tracks at Iowa end of the dam.

Looking northward at the partly completed dam.

Crushing rock—500 carloads per day—for concrete.

Incline railway carrying materials to concrete mixers.

Largest cantilever traveling crane placing concrete in dam.

Unique steel forms molding concrete dam.

Cleaning bed rock in bottom of Mississippi before building dam on it.

New lock given to the United States, in some respects larger than any at Panama.

Excavating bed rock in river for wheel pits of power house.

Building of power house one-third of a mile long—taken from moving train.

Sawing a channel in the bed rock of the American continent.

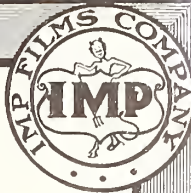
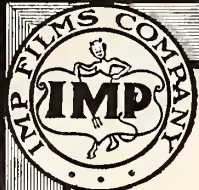
Viewing mammoth power house concrete bucket.

Dam and power house construction meeting and Mississippi almost closed.

One traveling crane helping build mammoth power house.

Hauling sand to make concrete for the greatest dam in the world.

Loading sand taken from river to make concrete for largest water power plant in the world.



THE KID AND THE SLEUTH

A travesty on the dreams and aspirations of a Messenger Boy. A highly exciting and laughable farce comedy.

Copyrighted 1911 by Imp Films Company

AN OPEN LETTER TO THE EXHIBITOR.

By THE EDITOR OF "THE IMPLET."

IN 1909 when the Independent side of the moving picture business started, and Carl Laemmle placed himself at the head of it, I predicted, in "The Moving Picture World", "The Kinematograph Weekly" and other papers, his great success as a film maker. I had studied the man and his methods; I had confidence in him and them.

Carl Laemmle's success came. First One and then Two Imps a week, captured thousands of moving picture audiences in the United States, Europe, South America, Australia, Africa, Asia--the whole world in fact.

Why?

Because of the splendid qualities of their stories; their acting; and their photography.

You and I know that moving pictures today will not please the public unless they are uniformly and consistently good; good in story or subject; acting and photography.

The Two Imps a Week **have been** uniformly and consistently good. That's why they have succeeded; that's why Exhibitors Demand them; that's why the Public like them.

The Imp films being the most popular with the public, are the most profitable to the Exhibitor. It has, therefore, been sound business policy on the part of the Exhibitor to demand them: to give them prominence; to give them preference.

I want you who read this---**I want Every Exhibitor**---to now Demand of his Exchange, in future, and to insist on having, Three Imps a Week.

Why do "I" want this and who am I that want it?

Because in the first place, as Two Imps a week made money for the Exhibitor, Three Imps will make him still more money.

The **public** wants three Imps a week: this is proved by the fact that Imp films have the largest Sale, and consequently you, Mr. Exhibitor, must have them.

Then, in the second place, good as the Imp pictures have been in the past, they will be better in the future; they will be the best that human brains and hands can make.

Right now, this very instant while you are reading this letter, means are being taken to make the Imp pictures better, and the best. They will have the best stories; the best photography; the best acting that money can buy.

The cleverest actors; producers and photographers are being engaged; the world is being ransacked for novel scenic subjects; every vital step that goes to the making of a perfect motion picture is being taken.

Now about me.

I've had years of valuable experience in the dramatic; photographic and moving picture fields. All that experience; all my knowledge is at Carl Laemmle's disposal in the making of The Three Imps a Week. My aim in life is to help make Imp films absolutely the Best; Most Popular; and the Most Profitable in the World.

Now, as to you: I want you, Mr. Exhibitor--you who hold this letter in your hand--to do **your** part; to back **me** up; and to respond to **my** efforts to help **you** to show the best and most profitable films in the world by Demanding Three Imps a Week of your Exchange.

And more:

I want you to write to me about the Imp films. Tell me what you and your audience want in them. Tell me what you think of the stories; the acting; the photography. Tell me what is best for your business and you shall have it in Imp films. For three years I wrote for, and to, you in the pages of the "Moving Picture World" and other publications, week by week. Now I want to write to you direct in "The Implet" about the Imp Films and your business; and in return I want **you** to write to **me**, so that by our united efforts we can give the millions of motion picture patrons throughout the world absolutely the best pictures possible to produce, and you will have a programme which always brings out the welcome S. R. O.

Demand Three Imps a Week and we shall both succeed in our aims.

Very truly yours,

Thomas Bedding

Editor of THE "IMPLET"

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1-29-12



Office of "THE IMPLET"

102 West 101st Street
NEW YORK CITY

Imp Players: No. 2. MARGARITA FISCHER



MARGARITA FISCHER.

"The Girl and the Half Back," a recent Imp comedy release, showed Margarita Fischer in a very engaging aspect, which is manifested in this character picture. She is the winsome heroine of the football story around which the film was made, and as the photograph is like her in real everyday life, that is why it is reproduced here in preference to a studio print.

At this moment Margarita is working in Los Angeles with the Imp Western Company, so I can write things about her without running the risk of being called down over the phone by my victim.

Youthful as she is, Miss Fischer has had considerable theatrical experience in stock companies. She is a Western girl, and is enormously popular on the Pacific Coast. She is an artist to her finger tips; finished, versatile and thorough. Comedy, tragedy, character, are all within her scope, and she never appears in a picture without doing absolute justice to her part.

I want you to specially note her splendid performance in "Who Wears Them?" the Imp comedy release of February 10th. Here she plays the part of a young wife who gets the better of her erring husband. Margarita is a veritable whirlwind of passion in this comedy, wielding a broom with the deadliest and most destructive effect.

Margarita has splendid eyes, and she knows how to use them to the best effect. Look at them in her next picture and see if I do not speak truly of those wonderful orbs.

In "Where Paths Meet," a drama to be released at the end of February, Margarita Fischer plays a part that taxes her powers of tragedy to the utmost, and will assuredly seat the seal upon her fame as one of the greatest motion picture actresses in the world.

T. B.

CASTS OF THE IMP PLAYS.

In each number of "The Implet" we shall give the names of the principal characters in the Imp dramas and comedies, together with the names of the author of the scenario and the producer.

Release of Thursday, January 25th, 1912.

THE WORTH OF A MAN (Drama).

Written by C. B. Hoadley. Produced by Farrel Macdonald.

Arthur Severn (a young surgeon)....

Harry Pollard

Elsie Margarita Fischer

Release of Saturday, January 27th, 1912.

ALL A MISTAKE (Comedy).

Written and produced by F. J. Grandon.

Percy Vane..... Edward Lyons

Mrs. Vane (his wife)..... Grace D. Lewis

Col. Ferrer E. Le Saint

THE KID AND THE SLEUTH.

A FANTASTIC DRAMA.

(Monday, January 29th.)

PRODUCED BY THOMAS H. INCE.

Nick Carter King Baggot

The Villain..... W. R. Daly

The Villainess..... Miss Young

The Persecuted Heroine..... Ethel Grandon

The Kid..... Thomas Barry

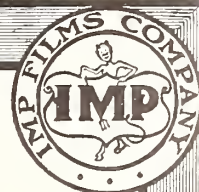
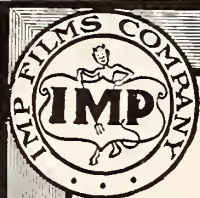
This story was adapted by Thomas Barry from his own vaudeville sketch.

(Continued on page 8)

THE POWER OF CONSCIENCE



Closing scene of the play where husband and wife mutually agree to lead better and more economical lives in future.



THE POWER OF CONSCIENCE

The still small voice of Conscience is a power for good in the regulation of our lives

Copyright 1912 by Imp Films Company



ERIC MASTERS and his wife are leading the lives of society people on a limited income. Their friend Vernon Godfrey, who is wealthy, and is interested in Mrs. Masters, holds a note of Eric's which he is willing to renew, provided the wife will go away with him. She very nearly consents to do this, when he threatens to ruin her husband, but in the end love for her husband triumphs, and she remains true to him. Before this, at a fashionable ball, one of the guests, Mrs. Leslie, loses a valuable jewel, which is found by Eric. This means a way out of all his difficulties, as the jewel is worth \$10,000. He is tempted to retain it, give his wife all she desires, and repay his friend. But after deliberation, he returns the jewel, preferring to be honest, and with his repentant wife resolves to lead a happier and more economical life in future.

2-1-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.





THE KID AND THE SLEUTH.

(Imp Comedy Release Monday, Jan. 29th.)

The Kid dreams over a blood and thunder book that he puts Nick Carter, played by King Baggot, on the track of a Villain and Villainess, played by W. R. Daly and Miss Young, who have designs upon the personal safety of the heroine played by Ethel Grandon. Mock tragedy, mock heroics, mock sensations of the most deadly kind are enacted in the film, which ends, of course, with the Kid awaking to find it was all a dream.

W. R. Daly as the burlesque villain gives a piece of the most finished travesty and looks the part to the life.

If it were real, "The Kid and the Sleuth" would make your flesh creep. As it is not real, it doesn't do that. It just shows how splendidly the Imp comedians can interpret the exaggerated actions of burlesquing players.



O'BRIEN'S BUSY DAY.

(Imp Comedy Release Saturday, Feb. 3d.)

W. R. Daly in this comedy has a film almost entirely to himself, and, like the fine character actor that he is, makes the most of his opportunities. O'Brien seems unable to

I want the reader this week to realize the importance and vastness of the business in which he is engaged. To do this I must give him some figures. Some people don't like figures. Others won't or can't understand them. "I've no head for figures," is a frequent complaint. These folk become authors, painters, poets, preachers, astronomers, missionaries; they are dreamers of dreams.

But you and I, Friend Exhibitor, are practical, matter-of-fact business men, and we know that figures, and a knowledge of them, are essential to commercial success. Mr. Rockefeller would not, at his time of life, be playing golf peacefully if he had not in his early career grasped the fundamental importance of figures. Figures enable Mr. J. P. Morgan to do what he is doing. Figures and a few years' longer life would have placed the late Edward Harriman in absolute possession of the entire railroad system of the United States.

So, let's do some figuring out in respect of the moving picture business, in order that you, Mr. Exhibitor, may be convinced of your own individual importance as part and parcel of one of the greatest—if not *the* greatest—entertainment enterprises on earth. In the United States at the present time there are 30,000 "places" at which moving pictures are being more or less continually shown; 12,000 of these places are moving picture theatres; the remainder are schools, churches, chapels, ordinary theatres, halls, etc.

Who told me? A man in the business who sells carbons for projectors. He has a list of these 30,000 places. But let us deal only with the theatres, of which yours, Mr. Exhibitor, may be accepted as a type. Calculations, based upon available data, aver that the moving picture theatres of the United States are daily visited by 5,000,000 people, and that in the course of a week the total attendance is something like 30,000,000, or an average weekly attendance for each theatre of 2,500. This is probably under than over the mark.

Multiplying the weekly attendance by 52, we arrive at the astonishing conclusion that in a year the moving picture theatres of the United States are visited by 210,000,000 people. Two hundred and ten million people—



O'BRIEN'S BUSY DAY

get a moment's peace either at work or play. We follow him in a series of mental disturbances through the whole of one busy day, which ends as it begins: with chagrin.

ON THE SCREEN

By "Lux Graphicus."

that is about one-eighth of the total population of the globe! This means that every man, woman and child in the country pays either two or three visits a year to a moving picture theatre. Does not this bring home vividly to your mind the enormous importance of the picture to the community?

Somebody has calculated that the people of the United States spent \$300,000,000 a year in moving picture theatres. This means that people go more frequently to the theatre than I have suggested; that the average admission fee is higher than five cents. The figures are probably exaggerated. But let us suppose, for argument's sake, that \$100,000,000 a year pass through the moving picture theatre box offices. Isn't that a business of some magnitude?

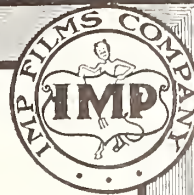
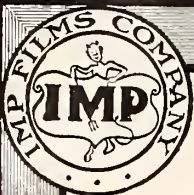
In foreign countries the figures of the business are equally striking. The British Isles possess, it is said, 6,000 moving picture theatres—proportionately as many as in the United States, whose population is about 90,000,000, whilst that of the United Kingdom is about 45,000,000. So you see, the two principal countries of the world are supporting the picture in a definite ratio to population—proving that the *people* need the picture. They not merely want it: they NEED it.

In London, England, just now the manufacturers are releasing 150,000 feet of new film every week; in New York the figures are smaller, but still very large. The Eastman Kodak Company, of Rochester, sell, it is said, 600,000,000 feet of negative and positive film a year. At 3½ cents a foot this is a tidy sum, eh? No wonder my friend, George Eastman, can pay 40 per cent. on Kodak stock. Makes your teeth water, Mr. Man, eh? And you just a teeny, weeny bit envious, maybe?

Of course, all my figures are approximate—absolute accuracy would be difficult to obtain. I could keep up the parable all over this page, but it isn't necessary to do this. Such figures as I have adduced, however, should persuade the exhibitor (if persuasion be necessary) that the business he is engaged in is one of great magnitude, one of world-wide significance. Moreover, it should convince him that he personally, individually, he, his own self, is an important person in an important business.



In suggesting the tribulations of a disappointed and restless Hibernian, Mr. Daly scores a triumph of make-up, movement and gesture.



O'BRIEN'S BUSY DAY

Poor O'Brien found it impossible to pursue his daily avocation without interruption

Copyright 1912 by Imp Films Company



O'BRIEN'S busy day was not full of business in the conventional or remunerative sense. He certainly worked hard on that memorable day. Leaving for the office he got roughhoused more than once before he landed at his desk. Sending out for refreshments he was deprived of them by a predatory hobo. Going home at night for peace and a quiet smoke, he found all the rooms in his house occupied by his courting daughters and their lovers. Even on the very roof of the building the solace of tobacco is denied him---he is ejected from that position. Finally O'Brien makes for the Contractor's Club, only to find that place closed for repairs. This picture is somewhat in the nature of a monologue or one part play, the burden of the work falling upon W. R. Daly, the Imp Company's splendid all round actor.

2-3-12

ON THE SAME REEL: **BROWN MOVES IN TOWN**

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



PHOTOGRAPHS OF THE IMP PLAYERS.

The Imp Films Company, No. 102 West 101st Street, New York City, are issuing a set of photographs of the Imp Players—King Baggot, William Shay, W. R. Daly, E. J. Le Saint, Ed. Lyons, J. R. Cumpson, H. S. Mack, Farrel Macdonald, Margarita Fischer and Grace Lewis. The set of ten photographs will be mailed to any address for 50 cents.

Every exhibitor should provide himself with a number of these sets. He could distribute them amongst his audiences as souvenirs.

The Imp Films Company's Californian party departed for Los Angeles on Saturday, December 30th. The director in charge is Francis J. Grandin, and the company includes Margarita Fischer, Harry Pollard, Ed. Lyons and E. J. Le Saint.

In early numbers of "The Implet" we shall print accounts of the doings of the company out West, together with photographs of scenes and incidents which we have arranged to have sent to us.

WE INVITE CRITICISMS OF "THE IMP" PICTURES.

Whenever you see anything in an Imp picture calling for criticism or comment sit down at once and write us what is on your mind.

We invite your opinions on our pictures and will publish them.

Let us know what you *think*. Say it with as few words as possible. What we would like to do every week is to devote a column of "The Implet" to publishing the opinions of Imp exhibitors on Imp pictures.

There's a double reason for this. Your criticisms will help us to help you. That is the principal object of "The Implet."

A SATURDAY SUCCESS AND SENSATION.

THE IMP "SPLIT"!

Since the institution of the Imp Saturday "Split" it has proven a striking success. The design of this release is to combine two short comedies on the one reel, or one comedy and an industrial.

For example, the release of Saturday, January 27th, embraces an admirable study of buffalo life on a North Dakota ranch; conjoined to this is the refined comedy, "All a Mistake," in which Edward Lyons and Grace Lewis are seen at their best.

The release for Saturday, February 3d, consists of two short comedies, but that of the 10th includes one illustrative of the Tea Industry.

It will be seen, therefore, that Imp films are as educational and industrial as circumstances and the inclination of audiences warrant.

CAST OF THE IMP PLAYS

(continued from page 4)

THE POWER OF CONSCIENCE.

(Drama, Thursday, February 1st.)

WRITTEN BY R. SAYRE.

PRODUCED BY KING BAGGOT AND W. R. DALY.

Eric Masters King Baggot
Vera Masters (his wife)..... Miss Briscoe
Vernon Godfrey William Shay

BROWN MOVES IN TOWN.

(Comedy, February 3d.)

WRITTEN BY J. W. CULBERTSON.
PRODUCED BY PIERCE KINGSLEY.

Dr. Brown..... J. R. Cumpson
Dr. Smith..... Miss Cummins

O'BRIEN'S BUSY DAY.

(Comedy, Saturday, February 3d.)

WRITTEN AND PRODUCED BY OTIS TURNER.

O'Brien..... W. R. Daly



THOMAS BEDDING

EDITORIAL:

"BRICKBATS AND BOUQUETS."

This is the title of a book which we are mailing free to any one who will take the trouble to write for it to The Imp Films Company, No. 102 West 101st Street, New York City.

It is a book of about 60 pages, and the contributors to it are Independent exhibitors all over the United States and Canada. This is how we made the book.

In October we sent out a circular to exhibitors, asking them if they were, or were not,

in favor of Three Imps a Week. We also asked them to state their reasons one way or another.

The replies astonished and pleased us. They came in by the hundred. There is an overwhelming desire for Three Imps a Week; and the reasons why are given. The majority want comedy; some want industrials, some want dramas, and others want educational. But ALL—or NEARLY ALL—want Three-a-Week. And since December they have had them.

But the book is of general, as well as of particular value. We have printed the "Brickbats" as well as the "Bouquets." We have been fair, in the interests of The Imp Company; we are fair in the interests of the general film business.

This book voices the needs of the general public in moving picture films. The public speaks through the exhibitor, and we thus directly learn for the first time what the public wants shown to them on the screen.

The Imp films, therefore, supply the general need. We hope every exhibitor will carefully read "Brickbats and Bouquets." It practically tells him how to conduct his business to the best advantage.

Incidentally, it establishes our claim that the Imp films are the most popular films in the world.

Mr. Exhibitor and Mr. Exchange Man, let us send you a copy of "Brickbats and Bouquets." It is indispensable to you.

CALENDAR OF IMP RELEASE DATES

Monday, January 1—His New Wife,	Comedy
Thursday, January 4—The Trinity,	Drama
Saturday, January 6—Playing the Game—Back to His Old Home Town,	Comedy
Monday, January 8—The Winning Miss,	Comedy
Thursday, January 11—In the Northern Woods,	Drama
Saturday, January 13—Cotton Industry (Industrial), How She Married,	Comedy
Monday, January 15—The Deserted Shaft,	Drama
Thursday, January 18—After Many Years,	Drama
Saturday, January 20—The Flag of Distress—I Wish I Had a Girl,	Comedy
Monday, January 22—Building the Greatest Dam in the World,	Industrial
Thursday, January 25—The Worth of a Man,	Drama
Saturday, January 27—A Day on a Buffalo Ranch (Scenic), All a Mistake,	Comedy
Monday, January 29—The Kid and the Sleuth,	Comedy
Thursday, February 1—The Power of Conscience,	Drama
Saturday, February 3—O'Brien's Busy Day—Brown Moves in Town,	Comedy



Scene from "All A Mistake"



Scene from "The Worth Of A Man"



THE IMPLET

Vol. 1 No. 3

FEBRUARY 3, 1912

Price Five Cents

"THE MAKING OF THE IMPLET"

WEDNESDAY, January 17th, was a red letter day in the history of the United States. Cardinal Farley returned from Rome as a Prince of the Catholic Church. All New York turned out to greet him. And the Imp Films Company made a picture of the Cardinal's progress from New York Bay to St. Patrick's Cathedral, and made it in record time. It was the quickest picture made of the event.

Also on Wednesday, January 17th, 1912, "THE IMPLET" was published---that is to say, it was mailed and distributed to its thousands of readers in all parts of the world. With this, the third number of "THE IMPLET," the publication is made, that is to say it enters on a schedule.

In newspaper making getting down to the schedule is very much harder work than writing articles and making illustrations. You have to work so far ahead. For instance, what you are reading now in this paper, dated February 3rd, is actually being said on January 18th.

Don't ask me to explain why. Sufficient for the purpose is it to say that there is more in the making of a paper than meets the eye of the uninitiated. Every fool thinks he can command a battleship or make a paper. He is a fool for thinking so. It takes a wise man to do either and I am as wise as they make 'em at the newspaper game.

Now, I want particularly to say something in this article and to say it once and for all. I thank everybody for their kind congratulations. I am very much obliged for the innumerable suggestions which have reached me as to how The Implet should be conducted. Whatever is practical and practicable in these suggestions, I will adopt. Read what I say overleaf, column 2.

But **THIS** is the most important thing of all that I want to say. No. 4, that is, next week's number, will be mailed from New York City on Thursday evening, February 1st so as to reach subscribers at a great distance on the date of publication. For example: "The Implet" sent out on February 1st will be dated February 10th. Thus: the Exhibitor on the Pacific Coast is placed on the same footing as regards particulars of the current week's Imp releases as the Exhibitor in New York City. We are studying the convenience of all.

In a few weeks the paper and its scope will be enlarged. It will be as necessary to the Exhibitor as his breakfast.

"The Implet" is made. It is a success. You have helped us to make it. Now help us to make it some more. In return, it will help you fill your houses with Delighted lovers of Delightful Imps.

EDITOR.

102 West 101st St.
new YORK CITY

The "Implet"

THE MOVING PICTURE NEWSPAPER

Edited by THOMAS BEDDING

Published at 102 West 101st Street, New York

SUBSCRIPTION PRICE, \$1.00 PER YEAR

SINGLE COPY, 5 CENTS

"MILLIONAIRE FOR A DAY"

The man who came from Wilkes-Barre to New York recently and lived the life of a millionaire for a day gave the newspapers plenty to write about. He slept and dined at the Waldorf-Astoria, did things in great style, painted little old New York a bright red twice round the clock and then went home.

The Imp Films Company will shortly release a picture on this subject, "A MILLIONAIRE FOR A DAY." If the picture does not exactly tell your audience how it feels to be a millionaire for a day, it, at any rate, will show them how it looks.

"A MILLIONAIRE FOR A DAY" will be the most strikingly original piece of comedy work put out by the Imp Films Company.

YOU ARE GOING TO RUN "THE IMPLET."

—From now on YOU are going to run "The Implet."

—You are hereby appointed editor-in-chief, boss, high mogul, critic, or whatever title you choose.

—How are you going to change "The Implet" to begin with?

—Where are you going to begin improving it? What are you going to add to it? What are you going to subtract from it?

—Write "The Implet" immediately and GIVE YOUR INSTRUCTIONS.

—Tear "The Implet" to pieces. If there's anything about it you don't like, say so. If there's something you do like, say so.

—We can't run "The Implet" your way until we know what your way is. And it is our intention and desire to make you like "The Implet" so thoroughly that you simply *won't* do without it.

—Give us permission to publish what you write, whether it is for or against "The Implet."

—Now, then, Mr. Exhibitor-Editor, here's your swivel chair. Climb into it and run "The Implet."

—The first thing to do is to

—WRITE!

THE IMP WESTERN PICTURES.

We shall shortly be releasing some fine pictures made by our Western company. Photographs of the sets have been sent us; they are exceedingly beautiful.

The members of the company write us enthusiastically of their work. They want the office of "The Implet" moved to Los Angeles. So do we; but duty chains us to Columbus Avenue and little old New York.

VIVIAN PRESCOTT.

A portrait and appreciation of Miss Vivian Prescott, the Imp's newest leading lady, will appear in No. 4 of "The Implet." Vivian is — but read No. 4.

ERRATUM.—In No. 1 of "The Implet" we credited Mr. Laemmle with "three" children. Should have been two. Sorry. But everything now with us is going "three." Hence our error. This is the third number. It is devoted to Three-A-Week. The Imp Films Company is in its third year. Baggot, Daly and Shay are known as THE Three, and Three is a lucky number; anyway, Rah for three!

A LINCOLN BIRTHDAY SUBJECT.

We have an Imp drama suitable for Lincoln's Birthday audiences. It is a war story. It is called "Reflections from the Firelight." It is released on Monday, February 12th. Ask for it now and read all about it next week.

Photographs of the Imp Players

CASTS OF THE IMP PLAYS.

The following are the casts of the Imp plays described in this number:

THE HELPING HAND.

(Drama, Released Monday, February 5th.)

WRITTEN BY ALICE MELLOR.

PRODUCED BY F. J. GRANDON.

John ClintonFarrel Macdonald
Mrs. Clinton..... Mrs. Hurley

MRS. MATTHEWS, DRESSMAKER.

(Drama, Released Thursday, February 8th.)

WRITTEN BY B. MORSE.

PRODUCED BY F. J. GRANDON.

John Matthews.....Edward Lyon
Mrs. Matthews.....Margarita Fischer
Mrs. Baldwin.....Miss Van Selle
Ralph Baldwin.....William Shay
Jennie Matthews (Mrs. Matthews' daughter)Gladys Egan

WHO WEARS THEM?

(Comedy, Released Saturday, February 10th.)

WRITTEN BY BUREN POWELL.

PRODUCED BY FARREL MACDONALD.

Mr. Meek.....Harry Pollard
Mrs. MeekMargarita Fischer

Only
50c.
per
SET



The
Snap
of the
Year!

THINK OF IT!

THIS complete set of photographs of Imp stars for the insignificant sum of 50c. It's the biggest bargain and the softest snap ever offered you. Buy one set for yourself and you'll quickly see how easy it will be to sell other sets to your patrons who are enthusiastic over Imp actors and actresses. Tear off coupon, fill in the blanks, enclose with the proper sum of money to cover as many sets as you want at 50c. per set, write your name and address plainly and—mail at once to the

IMP FILMS CO.
102 W. 101st ST.
NEW YORK

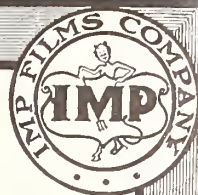
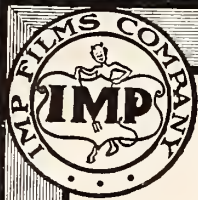
Name
Address.....

Actual Size of Each Photo
5½ x 8½
in.

Imp Films
Co.
102 W. 101st ST., NEW YORK, N.Y.

Gentlemen:
Enclosed find \$.....for
which please send.....sets of
photos of Imp stars as described in the
advertisement from which I cut this coupon.

Yours truly,



A HELPING HAND

The trials and experiences of an old mechanic to obtain money to pay off the mortgage on his home furnishes the theme for an interesting and gripping drama.

Copyright 1912 by Imp Films Company



Aged mechanic, who is struggling to support his wife and child, is discharged by reason of coming too late for work. The mortgage on his house is due and he has not enough money to meet the demand. He tries to sell his body to a medical college but fails. Finally as he is in the throes of despair he finds a purse and has the money. He seats himself in a park and is counting the money when he is set upon by a gang of thugs. He lays the purse on the bench and there is a struggle. A park employee is pruning a tree above the bench and reaches down and abstracts the purse by means of his long shears and the robbers fail to get it. When they are gone the man on the tree replaces the purse and the old man is overjoyed to find it. He is enabled to retain his home but is in ignorance of the hand that assisted him when he was in dire need of succor. The story is acted in an excellent manner and is staged in good taste. It will interest all lovers of an entertaining drama.

2-5-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



Imp Players: WILLIAM SHAY



WILLIAM SHAY.



Fate, or an Imp Director (same thing!) sometimes casts William Shay for the part of a villain in the Imp dramas. And whenever that happens I always (inwardly) say "cuss words," for not only does Shay never succeed in being villainous, he never thoroughly looks villainous. He just CAN'T BE.

He is always the polished, imperturbable, good-looking and well-dressed gentleman of polite comedy. Even in "The Power of Conscience," where he has to ruin Mr. Baggot, and (try to) run away with Baggot's (stage) wife he gets through his wickedness with such perfect good manners that you cannot possibly feel the least bit angry with him.

Mr. Shay had years of valuable theatrical experience before joining the Imp Company. He brings to his work infinite care and attention. He is thorough in everything that he undertakes; popular with all his associates and (of course) a mighty great favorite with his world-wide audiences.

"Billy," as he is affectionately styled at the Imperies, is the Second in the Trinity of great Imp Actors, of whom the third will be discussed in No. 5 of "The Implet."

THREE A WEEK.

First, Last and All the Time.

The Imp Films Company has started out a special Commissioner. A live, aggressive, electric hustler; to call first of all on all moving picture Theatre exhibitors in New York City; and then on those in the cities in New Jersey. He shows them Imp Films. That is enough. HE JUST SHOWS THEM!

Imp Films do the rest; so to speak: "we press the button; the films do the rest."

What do we learn from our Special Commissioner?

Read what is printed in "Brickbats and Bouquets," referred to in our editorial on page 8, number 2 of "The Implet."

Exhibitors everywhere are demanding Three Imps a Week. This is not advertising imagery. It is a plain, cold fact, demonstrable by our card index system.

We have a list of all the exhibitors in the United States. We are reaching them personally or through the mail. We are asking them a direct question: Will you demand Three Imps a Week. If not, why not?

We record their answers.

Those answers are reaching us day by day in large numbers.

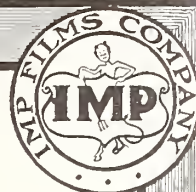
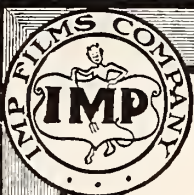
They are reaching us in numbers sufficient to convince us that a majority of the exhibitors of the United States want Three Imps-A-Week; that they would exhibit them if they could get them and that they mean to have them, by hook or by crook.

They can get them by asking for them; by demanding them of their exchange.

Imp Films are the most popular and profitable films in the world.



MARGARITA FISCHER AND KING BAGGOT.



MRS. MATTHEWS, DRESSMAKER

Approximately 1,000 Feet

Copyright 1912 by Imp Films Company



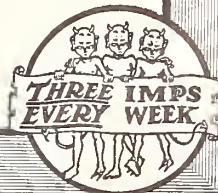
JOHN MATTHEWS is a common laborer, happy in the possession of a wife and child. He dies in harness, so to speak, being stricken at work. The wife has been a dressmaker before marriage and thrown upon her own resources, she resumes the occupation. She works for the wealthy who do not always pay her promptly. She finishes a dress for a Mrs. Baldwin, the wife of a rich man and depends on the money to buy the necessities of life. Her little girl becomes ill and she sends to Mrs. Baldwin asking for the wage due her. The wealthy woman ignores the request thinking the woman can wait. The child becomes worse and a physician is called. He prescribes medicine and the widow goes to the pharmacy to obtain the drugs. The prescription is filled but, as she has no money the medicine is withheld. It is in a bottle and the widow is desperate. Watching her opportunity she steals the medicine, thinking her action unobserved. She is apprehended, however, and arrested. The husband of the rich woman intercedes for her, seeing the injustice of the act and his wife, filled with remorse makes a tardy reparation for her remissness. It is a story that will appeal to all classes.

2-8-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.





"THE HELPING HAND."

Imp Drama Release, Monday, Feb. 5, 1912.

Singularity of incident sometimes make the fortune of ordinary plays. In the case of the moving picture film something of the same kind applies. Some piece of business or stage craft makes this evident and we like the film all the better on that account. There is a distinguishing characteristic of this nature in "THE HELPING HAND." The old man shown in the picture has been rewarded for his honesty. When thugs attempt to rob him his pockets are empty. He has placed his wallet on the park seat. Up in the tree, a park employee sees the struggle below and extends a helping hand to the old man.

This helping hand is a pair of tree pruners, or shears, which enables the man to get hold of the wallet on the bench.

When the thugs break away empty-handed, the money is restored to the old man by the same remarkable agency.

This is a fine and original play—something out of the common. The old couple are made happy by what appears to be providential means. It is a "different" story.

"MRS. MATTHEWS, DRESSMAKER."

Imp Drama Release, Thursday, Feb. 8, 1912.

This story is one that will appeal to a very large section of the theatre going public. It shows the struggles of a young widow, obliged to support herself and child by dressmaking. It also shows the harm, nay, the agony, which may be inflicted on the deserving poor by the neglect of wealthy women to pay their dressmaker's bills.

Mrs. Matthews' child falls ill and as she cannot get the money due her for her work, she actually has to steal medicine in order to save the child. In the nick of time the fashionable woman's husband learns of Mrs. Matthews' predicament. The bill is paid, the child is cured, the widow made happy, and so the story ends.

Margarita Fischer has a "stressful role in the part of Mrs. Matthews, and like the fine artist that she is, gives an excellent impersonation of the much harassed widow.

WHO WEARS THEM?"

Imp Comedy Release, Saturday, Feb. 10, 1912.

The lady in this rapid comedy conclusively proves that if she is not entitled to "wear them" by custom, she is capable of doing so in right of her intellectual and physical vigor.

ON THE SCREEN

By "Lux Graphicus."

The Monday and Thursday releases of the Imp dramas for the 5th and 8th of February, which are illustrated, described and criticized in this number, constitute a coincidence so extraordinary that I feel it should receive special reference in this number of "The Implet." As I told you in No. 1, truth is stranger than fiction and a whole lot more interesting at times. In "The Helping Hand" and "Mrs. Matthews, Dressmaker," we have two pieces of film fiction, and very fine fiction, indeed, which bears this out.

Nevertheless, fiction though these stories be, they are naturally drawn and are true to life. They are as true as truth itself. When I started in under this caption in No. 1, I said that my recent adventures had been vicissitudinous. I also hinted that some of those adventures might find a place on the Imp screen. But, bless my heart and soul, the Imp dramatists and directors seem to have anticipated my intentions in "The Helping Hand" and "Mrs. Matthews, Dressmaker."

As I sat and looked at these pictures I felt, in a way, that I was living part of my life over again. I am not going to be too particular, but some of the experiences of the poor old man in "The Helping Hand" actually befell me within the last one hundred days in New York City. Then, again, in "Mrs. Matthews, Dressmaker," I seem to see myself in the character of the poor woman who was reduced to the straits of stealing medicine for her sick child. I didn't steal medicine when I was sick; I wasn't strong enough.

It is said that each one of us is a novel in himself. That is to say, if his experiences were properly narrated they would form attractive reading matter. The parallel holds good, no doubt, with regard to the film. We see on the screen some of our own lives and adventures, in part, at any rate, and we have a right to think and say that if our own life stories were taken in hand by competent scenario writers, directors and actors, they would make fine pictures.

So, no doubt, they would in the right hands. Not every hands are the right ones for the work. They are not Imp hands. Imp hands are very humorous hands and very sympathetic hands. I, who write this, they who made and acted these fine plays of "The Helping Hand" and "Mrs. Matthews, Dressmaker," have suffered more or less in the same manner as the poor old couple and the poor young widow, and pretty much from the same causes,

and that is why those pictures were made and are being released.

Now, Mr. Exhibitor, I want you to feel that all of us of the Imp force are in sympathy with you and through you with the great, good-natured, warm-hearted public. That is why "The Helping Hand" and "Mrs. Matthews, Dressmaker," are offered to you. They are stories built around heart subjects. They reflect the joys and sorrows of everyday life as it is lived around us, as it is being lived this moment, in every habitable place on the globe. They are just boldly drawn stories appealing to the heart, and striking one grand moral, viz., that circumstances may never be so bad but there is always some help at hand, proving that human nature, after all, is good and noble down at the bottom.

So, as I talked to you about the importance of your business last week, I am asking you to believe that whatever precepts are handed to you in "The Implet" and in Imp Films will be good, clean and wholesome. Just take these two stories, "The Helping Hand" and "Mrs. Matthews, Dressmaker," examine them minutely, and you will AGREE they are good and wholesome, and that man, woman and child all over the world—"the plain people" of Abraham Lincoln—can enjoy and appreciate them. I feel that while human nature remains what it is it will go on appreciating them, which shows that human nature is and must be essentially and radically good.

Although it is referred to elsewhere, I can't help emphasizing the dramatic value of "The Helping Hand" in the picture of that name. The man in the tree did a piece of good to his fellow-man by novel means. Nobody saw him do it. He wasn't thanked or applauded. He saved a home and made two people happy. Then he went about his business in a matter-of-fact way as if nothing had happened.

Some good in the world, after all? A whole lot of it. If these two Imp pictures do nothing more than emphasize this they will accomplish much; that will justify themselves and all other good pictures. Yet in face of the enormously valuable lessons which the picture is capable of enforcing, and does enforce, we have the Brooklyn vaudeville magnate, Percy Williams, avowing himself as an enemy of the picture, and declaring that he will drive it out of Brooklyn. Oh, g'wan, Pussy, me bhoy. Why not recognize the fact that there is more money in good pictures than in bad vaudeville, which Brooklyn vaudeville mostly is?



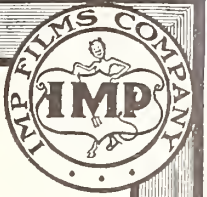
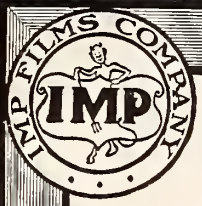
Scenes from "Who Wears Them"

She discovers that her husband has deceived her in order to play cards. When he returns home she belabors him with a broom, takes away his money and literally sits upon him.

Harry Pollard and Margarita Fischer play the leading roles. As we told the readers in

Number One, Miss Fischer acts just like a veritable virago, she is all temper, passion, rage and fury.

This comedy will move any or every audience to mirth. It is a splendid piece of moving picture strenuousity.



WHO WEARS THEM?

In a dispute for the possession of the bifurcated garments young Mrs. French conclusively proves that she is entitled to wear them

Copyright 1912 by Imp Films Company



THERE is no doubt that domestic work palled upon Harry French. He hated the job of helping his young wife pack their belongings preparatory to moving from their Harlem flat. And Mrs. French was inexorable; she kept Harry hard at work. But he intended escaping petticoat thralldom for a time. In the apartment below there was a card game threatening and Harry determined to make one. So he feigned madness: alarmed his wife and made his escape. Joining the party, he won largely and was happy in his success. Mrs. French got wind of Harry's whereabouts and surprised him in the act of deception. When he returned laden with the spoil, he was greeted with a broomstick attack; deprived of his winnings; physically sat upon and informed that his better half "wore them."

ON THE SAME REEL The TEA INDUSTRY in the UNITED STATES

2-10-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



AN IMP RECORD.

Cardinal Farley, Archbishop of New York, returned to the United States, the possessor of the dignity of Prince of the Roman Catholic Church on Wednesday, Jan. 17th. New York gave the Cardinal a royal welcome. His Eminence landed in the City at one o'clock. He reached St. Patrick's Cathedral at three o'clock after an indescribable series of ovations. By six o'clock the same evening a 500 foot moving picture of the magnificent series of spectacles from the Battery to the Cathedral was shown in New York City by The Imp Films Company and distributed to the exchanges the next day. The Imp picture was the first and quickest made, outdistancing all competitors, licensed and independent.

WHY THEY CANNOT WRITE FOR "THE IMPLET."

The following letters explain why some distinguished persons in the moving picture field find themselves unable to contribute to the pages of "The Implet":

Oyster Bay.

To the Editor.

Sir: Too busy preparing for Third Term Campaign to write for your paper. As an advocate of Strenuosity, think Three-a-week a corking good idea.

THEODORE ROOSEV—LT.

White House, Washington.

To the Editor.

Sir: Unable to write for your paper, but send you a smile.

WILLIAM HOWARD T—FT.

Lincoln, Neb.

To the Editor.

Sir: Can't write anything until I'm a real President, like Laemmle. Shall make a 4th attempt for the job at the 1912 Convention. Four is a lucky number. There are 478 4's in 1912. See? With Four Imps a week and me President at my 4th attempt, Laemmle and I will be happy forever forthwith. Sha'n't we?

Yours as B4,

WILLIAM JENNINGS BRY—N.

CIRCULATION OF "THE IMPLET."

"The Implet" will have the largest circulation of any moving picture publication in the world.

The mailing list at our disposal enables us to reach every moving picture theatre in the United States.

It is our desire to send a copy of "The Implet" to every moving picture theatre in the world.

If you are not on our mailing list, send us a post card with your name and address and we will see that you get the paper.

PHOTOGRAPHS OF THE IMP PLAYERS

The Imp Films Company, No. 102 West 101st Street, New York City, are issuing a set of photographs of the Imp Players—King Baggot, William Shay, W. R. Daly, E. J. Le Saint, Ed. Lyons, J. R. Cumpson, H. S. Mack, Farrel Macdonald, Margarita Fischer and Grace Lewis. The set of ten photographs will be mailed to any address for 50 cents.

Every exhibitor should provide himself with a numbet of these sets. He could distribute them amongst his audiences as souvenirs.

See advertisement and coupon on page 2.

APPRECIATES IMP FILMS

To the Editor of "The Implet."

Sir: Believing that credit should be given when same is merited just as well as criticism when that is necessary is my chief reason for writing you this letter.

The writer of this letter is the same Carl F. Miller whose articles are appearing in the Moving Picture News, and I invite your attention to my article in the Moving Picture News, issue November 18, page 22, also article in Moving Picture News, issue December 2, page 33.

I believe and have believed right along that if the exhibitor has a kick coming he should register same not with the Exchange, but with the man who makes the film. On the other hand, I also believe that if the manufacturer is really doing all in his power to produce pictures that please, then the exhibitor should write and tell the manufacturer that he and his customers appreciate his efforts to produce that which pleases the public.

I believe, if every exhibitor would only let the film maker know he is pleased and appreciates his efforts to really produce the right kind of stuff, that it would act as an incentive to cause them to do greater and better things.

I want to say for the Imp Company that I have shown every Imp picture that the Imp Company has ever produced, and will continue doing this as long as they continue making the excellent films they have made in the past.

The exhibitors do not seem to realize how much the Imp Company and that man, Laemmle, have done for them. Believe me, here is one who does.

I have been an ardent Imp FAN and will continue to root for the Imp as long as they are

in the game. I never have a strike out when I have an Imp—it's always a home run.

They say whenever a man writes a letter there is a reason for it—so there is also in this case—fact of the matter is there are three reasons, as follows:

1. I want you to know there is an exhibitor in Fremont who appreciates your efforts (and successful ones, too, by the way) to give the exhibitor the kind of pictures that get the money.

2. I want you to know that I appreciate all that our friend Laemmle and the Imp Company have done to help the Independents to get to the top round of the ladder of success.

3. I want you to know that I appreciate your good judgement in not producing any of those D—Western and Indian pictures, which have and are still doing so much harm to the moving picture game.

My best wishes are always with you, and I hope that the year 1912 will bring with it the best of success that your company is so justly entitled to.

Respectfully,

CARL F. MILLER,

An Imp Booster 24 Hours a Day.
Wonderland Theatre, Fremont, Ohio.

(The above letter was sent to the Company, but we have ventured to reproduce it in "The Implet" as typical of many letters that have been, and are constantly being, received in appreciation of the Imp films and the Company's policy. Reader, if you have anything of interest to your fellow-exhibitors which you would like published in "The Implet" sit down, like Brother Miller, and write us a letter straight from your heart and we'll print it.—Editor "The Implet.")

CALENDAR OF IMP RELEASE DATES

Monday, January 1—His New Wife,	Comedy
Thursday, January 4—The Trinity,	Drama
Saturday, January 6—Playing the Game—Back to His Old Home Town,	Comedy
Monday, January 8—The Winning Miss,	Comedy
Thursday, January 11—In the Northern Woods,	Drama
Saturday, January 13—Cotton Industry (Industrial), How She Married,	Comedy
Monday, January 15—The Deserted Shaft,	Drama
Thursday, January 18—After Many Years,	Drama
Saturday, January 20—The Flag of Distress—I wish I Had a Girl,	Comedy
Monday, January 22—Building the Greatest Dam in the World,	Industrial
Thursday, January 25—The Worth of a Man,	Drama
Saturday, January 27—A Day on a Buffalo Ranch (Scenic), All a Mistake,	Comedy
Monday, January 29—The Kid and the Sleuth,	Comedy
Thursday, February 1—The Power of Conscience,	Drama
Saturday, February 3—O'Brien's Busy Day—Brown Moves in Town,	Comedy
Monday, February 5—The Helping Hand,	Drama
Thursday, February 8—Mrs. Matthews, Dressmaker,	Drama
Saturday, February 10—Who Wears Them (Comedy), Tea Industry,	Industrial

CONGRATULATIONS ON "FROM THE BOTTOM OF THE SEA."

To the Editor of "The Implet."

Sir:

We wish to congratulate the "Imp" in having accomplished such an achievement as producing "At the Bottom of the Sea."

We do not feel that you have made any mistake in releasing a 2,000-foot subject. We really believe that is what the Independents need—something in the way of two and three reel features that are features, not only little one-sheet posters, but a few 6-foot sheet posters to go with them.

We are also very much pleased to learn that all records have been smashed, and appreciate your kind wishes for a clean-up on this film.

It is not really necessary to push an Imp film, as our patrons are always clamoring for same.

Again assuring you of our hearty support any time that you see fit to release anything in the way of an extra big feature, and once more extending our hearty congratulations, we beg to remain,

Yours very truly,

CONSOLIDATED FILM & SUPPLY CO.,

By A. Russell, Manager.

Memphis, Tenn.

ANSWERS TO CORRESPONDENTS.

ANXIOUS.—Miss Mary Pickford has returned to the Biograph Company.

JAMES SNOW.—Margarita Fischer is married, so you'd better be careful, young feller. Her husband's fighting weight is 200 pounds.

SIMPLETON.—She spells her name Vivian, with an "a," not an "e." Nice? Look at her picture in No. 4.

W. B.—Grace Lewis; E. J. Le Saint.

O. Lord.—We don't give the private addresses, ages, or favorite flowers of "Imp" favorites.

THE REEL OF A THOUSAND GIGGLES!

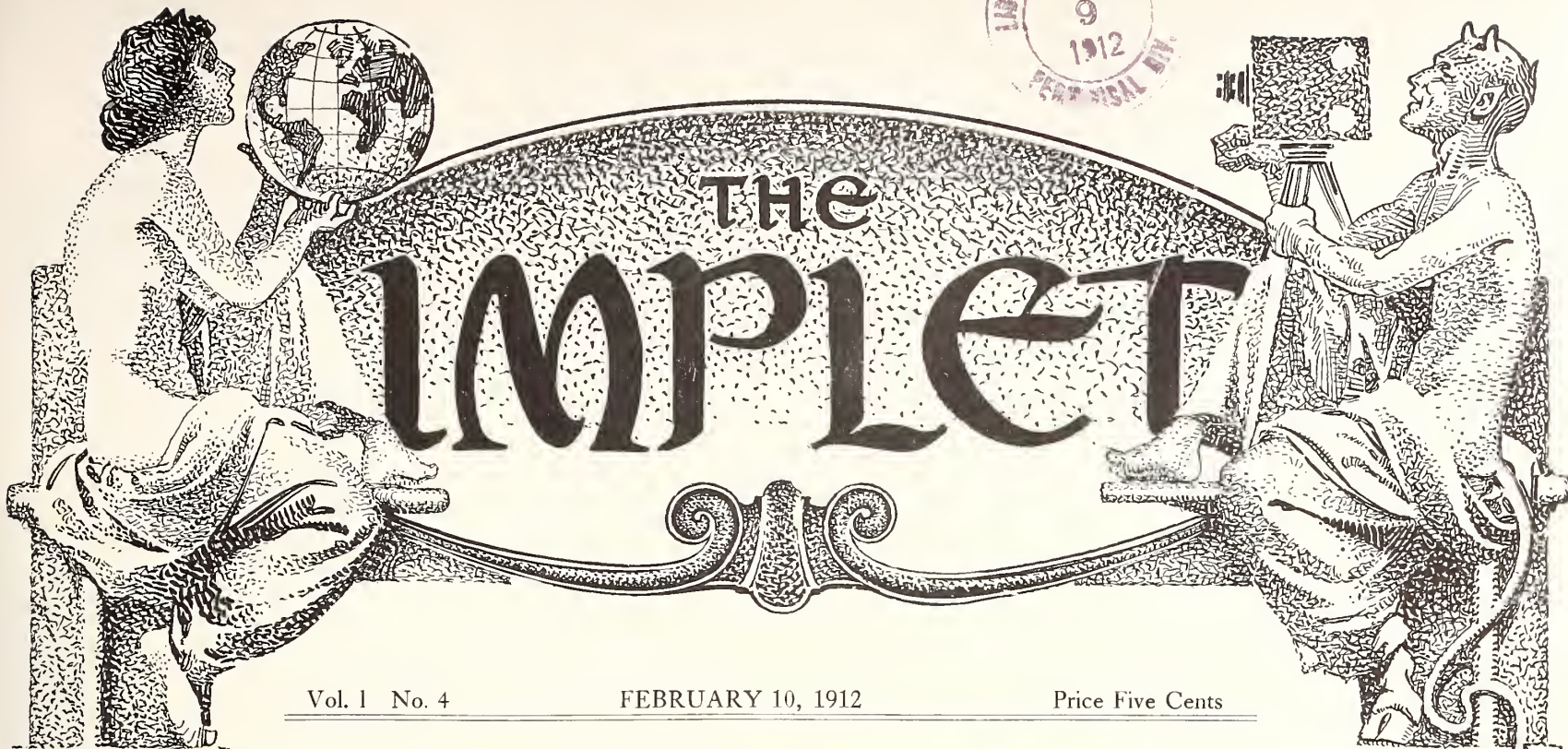
Coming Soon. Watch for it. Arrange for early date!

"A Millionaire For A Day"

Founded on the experiences of a man who recently spent all his money in one day "to see how John D. Rockefeller feels."

Approximate length 500 feet

An Imp—Of Course!



Vol. 1 No. 4

FEBRUARY 10, 1912

Price Five Cents

"INDEPENDENT QUALITY"

I WANT the reader, whoever he is and whatever he is, in the moving picture business, not only in this country but every other country in the world, to disabuse his mind of a fallacy which has been planted there and, very sedulously and energetically planted there this last three years. This fallacy originated at the home of fallacy, No. 80--5th Avenue, New York City, and the fallacy was, that nobody outside of a certain group of moving picture manufacturers controlled from No. 80--5th Avenue, could make moving pictures.

Events have shown that this *was* a fallacy and, *is* a fallacy. A thousand days ago there were no manufacturers of moving pictures outside the charmed circle of No. 80--5th Avenue. Now there are sixteen. So goodbye to fallacy number one.

Then the same agency industriously circulated the fallacy that if anybody outside of No. 80--5th Avenue *tried* to make moving pictures, they could not make them good enough. This fallacy has also been disproved and neutralized by the sixteen independent manufacturers in whose behalf this article is written. After a thousand days or more, and at this very moment, the second of these two fallacies, viz: that the independent manufacturers are not making, and cannot make good moving pictures, is being industriously circulated throughout the United States by the agents of No. 80--5th Avenue.

I want every picture exhibitor in the United States, either licensed or independent; I want every exhibitor in other parts of the world, where there is no such thing as licensed or independent, where there is freedom, I want him to act the part of a man and nail down this falsehood, viz: that the quality of the independent moving picture is necessarily, naturally, inherently or generally inferior to the quality of the so-called licensed moving picture.

It is not. Just as good pictures are made on the independent side as on the licensed. There are just as good stories chosen for a picture, just as good acting, just as good photography. In a thousand days the independents have accomplished as much as some of the so-called licensed side have done in five times, nay ten times, as long.

Let the exhibitor get it out of his head that between the best of the independent and the best of the "licensed" pictures there is necessarily any qualitative difference. There is not. Anybody who is not prejudiced, anybody who is not misled, by the specious fallacies that are dinned into his head by the agents of No. 80--5th Avenue, and also let it be stated by No. 200--5th Avenue, can see this for himself.

But it is necessary to emphasize this fact in print. There is no other publication in the United States of America in which this can be so authoritatively done as in The Implet, and it is done here because The Implet has command of authoritative opinion--opinion derived from long study and knowledge, which are the only things that give authority.

Once for all then, let us hear the last of the fallacy that any specially subtle quality attaches to the so-called "licensed" picture. It does not. Not to mention the Imp Films Company, there are other independent manufacturers who are turning out motion pictures quite the equal of the best pictures made on the other side.

Mr. Exhibitor, I want you to absorb this truth--it is not merely a fact, it is not merely a sentiment or belief, it is the **truth**. And when once you grasp the truth and hold fast to the truth you will be going a long step towards securing the right to conduct your business in your own way without dictation from No. 80--5th Avenue or No. 200--5th Avenue. By that means you will be asserting that which is your inalienable right; your **independence**.

EDITOR.

102 West 101st St.
NEW YORK CITY

The "Implet"

THE MOVING PICTURE NEWSPAPER

Edited by THOMAS BEDDING

Published at 102 West 101st Street, New York

SUBSCRIPTION PRICE, \$1.00 PER YEAR

SINGLE COPY, 5 CENTS

"THE LIE"

A Washington's Birthday Subject.

On Thursday, February 22nd, we release a fine war-time subject, entitled, "THE LIE," which would be suitable for exhibition on Washington's birthday.

We strongly urge every exhibitor to ask for, and insist on having, this great story of military life in which King Baggot and William Shay play parts of unusual prominence.

POSTERS FOR THE IMP SPLIT.

We want the exhibitor to let us know whether we shall, in future, issue two posters for our regular Saturday split Imp or not. As he is aware, one poster would be sufficient if the two subjects on the reel were never separated. But that would defeat the purpose of the split reel.

Now, then, what do you want in this matter? Do you want a poster for each separate subject on a split, and shall we make them accordingly?

Let us know, and, besides letting us know, let your Exchange know. It is entirely up to you, Mr. Exhibitor.

CASTS OF THE IMP PLAYS.

REFLECTIONS FROM THE FIRE-LIGHT.

(Imp Drama, Release Monday, Feb. 12.)

Written by Dr. J. R. Clemens.

Produced by F. J. Grandon.

Corporal Raynor.....	William Shay
Lucile	Mr. Middleton
	Miss Young

THROUGH THE FLAMES.

(Imp Drama, Release Thursday, Feb. 15.)

Written by C. Weston.

Produced by T. H. Ince.

Engineer Allen.....	King Baggot
Mrs. Allen.....	Miss Young
The Telegraph Operator.....	W. R. Daly

THE TABLES TURNED.

(Imp Comedy, Release Saturday, Feb. 17.)

Written by A. Gaudio.

Produced by King Baggot and W. R. Daly.

Rose Despard.....	Miss Cummins
Ralph Despard.....	King Baggot
Dr. Corell.....	W. Shay

WHAT OKLAHOMA THINKS OF "THE IMPS"

The recent Imp release, "Tony and the Stork," is one of the cleverest pictures turned out by The Imp Company in a good long time, and it made a decided hit when shown in a local theatre this week, and we want to congratulate this manufacturer on its fine qualities. Let them keep up the good work. —From "Flickers" (Published in Oklahoma.)

The London Home of "The Imp Films."

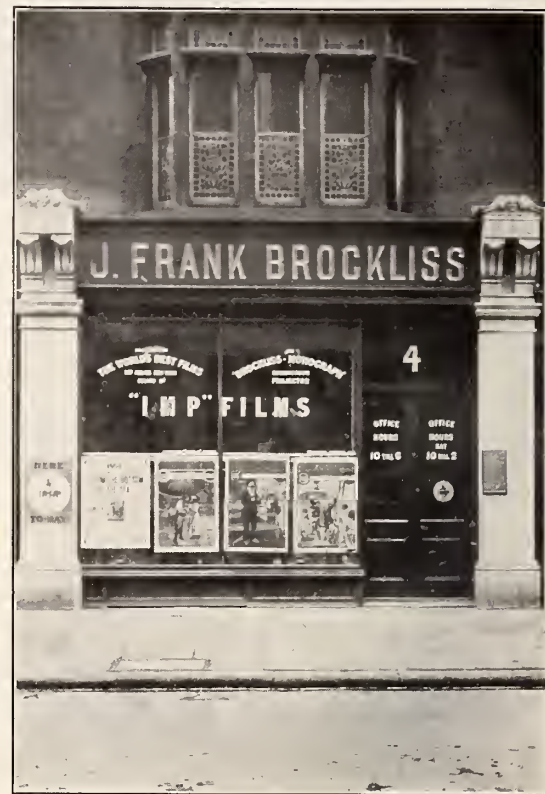


J. F. BROCKLISS
the London Agent.

The London home of the Imps, as shown by the accompanying cut, is right in the centre of things in London, which is the focus of the world's market for the moving picture.

The Imp pictures, according to Mr. Brockliss, are in better favor than they have ever been. The Imp film, "From the Bottom of the Sea," struck a new note throughout the entire European trade. "It is the best and most striking picture the Imp Company have ever produced, and has created a sensation that is simply world-wide," says Mr. Brockliss.

Mr. Brockliss, who is one of the most progressive men in the European film business,



adds that at the present moment Imp films show greater evidence of becoming the favorite brand of picture in the British Isles and Europe than he has ever before known.

Mr. Brockliss will be in New York during the month of February. He will from time to time contribute to the pages of "The Implet" as European editor.

The Great "IMP" SCENARIO CONTEST

The judges in the Imp Scenario Contest have made the following awards:

FIRST PRIZE: \$100 Miss Louise Carter, New York City.
"THE RIGHT CLUE."

SECOND PRIZE: \$75 Mr. J. W. Culbertson, Indianapolis, Ind.
"THE SQUUNKVILLE FIRE COMPANY."

THIRD PRIZE: \$60 Mr. Chas. Ade, Joplin, Mo.
"THE HOME STRIKE BREAKERS."

FOURTH PRIZE: \$50 Mr. C. B. Hoadley, Weehawken, N. J.
"CHESTY BUYS TAGS."

This contest as already stated attracted world wide attention; many hundreds of scenarios being submitted from both sides of the Atlantic.

If the contest proved that there is a wealth of material available for film manufacturers it also demonstrated that comparatively few writers have grasped the essential requirements of moving picture making.

A large number of scripts sent in were on well worn themes, a great number were impracticable, and an even greater number showed that the writers had not made themselves acquainted with the exigencies of the moving picture stage—its limitations and possibilities.

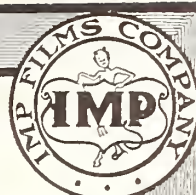
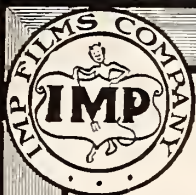
It is worthy of note that three winners, out of the four, in the contest were experienced writers of scenarios, thus proving that success in this branch of work only results from close application to the needs of the case.

It cannot be too widely known that scenario writing is still a comparatively new, as it is a specialized, form of literary construction.

Possibly at some future date the Imp Films Company will hold another contest, particulars of which will be duly announced in "The Implet."

The prize scenarios will be produced by the Imp Films Company, and an announcement to that effect will be made in course of time. The judges were assisted in their work by the Imp Films Company's Directors.

On page four we print, for the information and benefit of would-be scenario writers, the concise instructions issued by the Imp Films Company for the making of a scenario. Send yours in to us, reader, we are always glad to consider and pay for suitable stories.



REFLECTIONS FROM THE FIRELIGHT

The story of an old love episode which kindles flames in the breasts of a couple long separated. An enter-
taining tale of war times.

Copyright 1912 by Imp Films Company



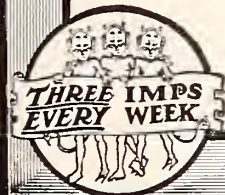
A SWEET and appealing drama well acted and carefully staged. An old one-armed soldier reads over yellowed love letters and they awaken fond memories. He is delighted to receive a letter from his old sweetheart, who is now a widow and he visits her. Over a cup of tea their romance is depicted in a pleasing manner. They are shown as youthful lovers, happy and envied. Older grown they plight their troth and the young man marches away to war. He is reported among the dead and she yields to the pleadings of another man. Her soldier lover arrives home the day of the wedding but does not disclose his identity, not wishing to mar her happiness. She had supposed him dead until just prior to the opening of the story. The fond old memories are revived and, with a sigh, the veteran turns to go. His romance, he thinks is over. He has loved the old lady but lost her. She follows him to the door and puts her arms around his neck and they are both happy again.

2-15-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



Imp Players: VIVIAN PRESCOTT



VIVIAN PRESCOTT.

Vivian Prescott is one of those baffling and elusive personalities which defy description and drive the photographer to despair. The photograph here reproduced does not do her justice, and if I attempted to tell the reader what she was like personally I should find it extremely difficult. She is just Vivian Prescott. That's all.

Graduating in an excellent school of moving picture acting work, she has entered the Imp ranks to play a wide range of parts, including comedy and drama leads. At present she is comparatively little known to Imp fans. She'll soon be very well known, indeed. Let me assure them that Miss Prescott is one of the best actresses in the moving picture field.

At some future time, when the Imp pictures may also talk, I would like you to hear Vivian. She has a most wonderful voice and an alluringly electric style. She pervades the stage, or the room, wherever she happens to be present.

Still under 21 years of age, but concentrating a whole world of experience in her work Miss Prescott has a great career in front of her with the Imp forces.

She tells me that she has Italian, English and American blood in her veins. If that is not "some mixture" likely to make for fine moving picture acting, I do not know what is.

T. B.

"SIX-A-WEEK-SIX!
YES, SIR!!
SIX!!!"

Wish we had a phonographic record of this speech, and the questions which provoked it, to send to Every Moving Picture Exhibitor on Earth.

The only Living Soul who was privileged to listen to those Dulcet Sounds was the

SPECIAL COMMISSIONER

of The Imp Films Company, who in the one-hundred-and sixty-eight hours (168), since No. 3 of "The Implet" was published, has interviewed one hundred and sixty-eight (168) moving picture exhibitors in the States of New York and New Jersey.

Going Some? Sure, Mike!

To one of them (168), the proprietor of a beautiful 10 cent house in Brooklyn, our Special Commissioner said:

"How many Imps would you like to use in your house?"

The answer is the caption to this article: *verbatim et liberatim*; word for word; syllable for syllable.

SIX-A-WEEK!!!

And as sure's your'e born, Sonny, there'll be Six Imps-a-Week scudding along the pike, in the sweet by and bye.

Meanwhile, help the good cause by demanding THREE-A-WEEK.

Demand 'em NOW.

HOW TO WRITE A SCENARIO

A great many people underestimate the requirements for successful scenario writing. It is not merely the conception of a story with just some kind of a plot; the plot must be definite.

The first flash across the brain when one writes a play is the motive of the story. The prime essential is the idea. It is the essence of the plot, but it is without avail if it provides no opportunity for silent acting.

As in a play, the construction of the moving picture scenario embodies four stages: Introduction, development, climax and finale. The introduction should group the characters and indicate their relations at a glance, for there is no time, as in stage representation, to gradually introduce the *dramatis personae* and explain the plot.

A point that adds greatly to the possibilities of a successful picture is the introduction of an element of suspense. This may be in the form of either an interrupted situation, or, what is considered still stronger, the manipulation of an anti-climax; that is, a sudden but temporary reversal or change of situation between the climax and finale.

In comedies, extremely complicated relations should be avoided, not only because this is not the best form of comedy, but also for the reason that this kind of play has run its gamut of forms; and novelties are the making of the most desirable pictures. Serio-comedy is the most acceptable, with farce-comedy second; it will be noticed that both these forms of play necessarily entail an absolutely defined plot.

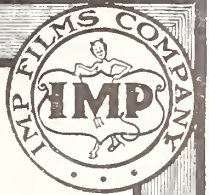
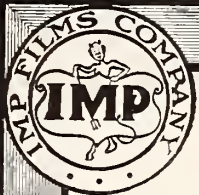
The moving picture play has altogether outgrown themes of single individuals in a series of incidents that have no relation to one another except for the presence of the main character. For instance, the mischievous small boy in a series of pranks; the victim of sneeze powder in various mishaps, the near-sighted man, etc. They are all passe.

The successful novelist or playwright does not necessarily make a successful moving picture playwright merely by applying the principles of construction. Moving pictures afford a new school of composition, and before one attempts to write for them he must understand them. He must go to see them often, studying not only the limitations they place on the art of acting, but also the possibilities of the camera, scenic construction, etc.

Continuity of events is a feature of the best pictures ever made. Avoid these "twenty-years after" stories.

We prefer modern American plays, written in concise, narrative form. The average length of a film is 1,000 feet, and this takes about twenty minutes to show. An entire story ought to be clearly told in six hundred words, introduced by a cast of characters. It is most desirable that material be typewritten. Avoid stories that include the portrayal of murders, suicides or any form of viciousness; remember that the moving picture theatre counts millions of children among its patrons, and young minds are easily impressed.

Write your name and address plainly under the title of the story.



THROUGH THE FLAMES

The heroism of railroad engineer in saving the lives of the inhabitants of a burning village is commendable and interesting
Copyright 1912 by Imp Films Company



THIS drama is replete with realism and suspense and the finale is watched for with interest. It is a notable film and will please all classes. Deeds of heroism and sacrifice are always satisfying and Through the Flames has these two essentials in abundance. The wife of an engineer is dangerously ill. A telegraphic message comes from down the road announcing that a village is threatened with a forest fire and the lives of the inhabitants are endangered. There is no one else to man the engine and he goes. The driving of the engine through clouds of smoke; the burning of the telegraph office and the mad flight of the frightened villagers all combine to introduce a realism that holds the interest from start to finish. When the engineer returns from his perilous trip through the flames he finds his wife much improved in health and receives the plaudits of his kind neighbors. He is presented with flowers and obliged with an impromptu speech of thanks.

2-15-12

IMP FILMS COMPANY
102 West 101st Street, New York

Carl Laemmle, Pres.



REFLECTIONS FROM THE FIRE-LIGHT.

(Imp Drama, Released Feb. 12.)

The sentiment of this story will assuredly commend it to all lovers of the tender and pathetic. It is a romance of a middle-aged couple and it is true to life. Such things happen around us every day. When the old soldier received a note from a former sweetheart, a widow, who has come to reside in his town, hinting that she would like him to call upon her, you can well suppose what the state of his emotions was. There is a French proverb running somewhat to this effect: "We always return to our first love." Then: "All the world knows that a woman never forgets her first love." Here we have the makings of a singularly pretty romance in the autumn of life.

So when Arthur Raynor calls upon Mrs. Dutton, what is more natural than they should fall to talking of old times. Those old times were about war time. They were lovers, but he was carried away to fight, and in fighting he lost his arm. When he got away from the war he was just in time to see the girl who was to have been his bride leave the church on the arm of another man.

The old couple croon over these incidents, which are very finely delineated on the screen.

Then, when the story is all told they stand face to face and the woman makes the next move. Womanlike, she has retained through all these years a necklace that he gave her when they were young. The conclusion is obvious. The old soldier renews his suit, and the picture ends with the prospect of a long-delayed marriage.

Like all of Mr. Grandon's pictures, this one is very carefully worked out, the staging being beyond reproach and the acting flawless.

THROUGH THE FLAMES.

(Imp Drama, Released Feb. 15, 1912.)

There is always fascination in a story which deals with life on a locomotive. Whenever an engine appears in a picture the audience, especially the younger members of it, sits up and takes notice. Few pictures, however, show the engineer actually at work. It is done in this picture.

The point of the story lies in the heroism of the engineer, who, though his wife is ill, and dangerously so, does not hesitate to jump on his engine and carry relief to the inhabitants of a town which is threatened with destruction by fire.

The picture shows the engine running through the dense smoke at a high rate of speed. Having rescued the villagers, Engineer Allen returns home, where he finds his wife out of danger.

His fellow-citizens are so pleased with his bravery that they give him a public congratulation.

The race of the engine to the threatened village is a very sensational piece of motion picture work. The excitement is sustained all through the photoplay. King Baggot again shows what a very versatile and hard-working actor he is, and W. R. Daly as a telegraphic operator has a strong part.

THE TABLES TURNED.

(Imp Comedy, Released Feb. 17.)

When a woman starts out to punish her husband for dallying with another woman she should be sure that her method does not re-

ON THE SCREEN.

By "Lux Graphicus."

Competition in picture making assumes many guises. There is, for example, competition in methods of advertising. In respect of this the Imp Company stands in a class by itself. Its advertising is universally conceded to be the brightest and best of its kind. I am only stating a well-known fact that the Company is in a position to defy competition and ignore imitation. For the Imp advertising, like "The Implet," is unique and inimitable.

Then there is competition of quality, about which much might be said. Quality is subdivisible under several heads. There is, first of all, the theme, the story. Then you have the acting; then you have the settings; then you have the photography. So many things go to the making of the picture.

But one of the most curious forms of competition is what I will designate as the competition of the "Dollar mark." Pictures are recommended to the Exchanges and the exhibitors, and through them to the public, simply because they cost so many thousands of dollars. I could quote examples at this moment of pictures which are being recommended solely on that ground.

Of course, the more money you spend on a picture the better it should be all the way through in respect of story, settings, acting, photography and other things. But when all is said and done, one is led to ask oneself whether the popularity and success of a moving picture is always proportionate to the amount of money that has been spent in the making of it. This opens up another question, whether it is obligatory to spend lots of money for the making of good motion pictures which attract and satisfy the public.

From a personal view I must say I have never been attracted by a picture simply because a huge sum of money had been spent upon it. Spectacle in a picture is pretty to contemplate and may be desirable to have, but, in my opinion, the most valuable attribute a moving picture can have or display is human action and human motive. I want something which interests, holds and absorbs me.

coil upon herself. Rose Despard was not sure, otherwise she would never have acted as she did.

She feigned madness in order to get level with her husband, whom she thought was flirting with another woman. The scheming maid puts the husband wise to the position of affairs, and suggests that he should try madness, and so he does. He went very mad, indeed. So mad that his wife really became alarmed for his safety. And so he was put in a sanitarium, and there he had a terrible time, being finally given an ice bath and reduced to such a state of physical wreckage that when his repentant wife, who had, of course, discovered the gravity of what she had done—when the distracted girl arrived to release him from the sanitarium he was pretty much all in.

This is a splendid example of a refined, rapidly acted, consistent comedy, which Imp audiences all over the country will appreciate. There is action and movement all the time. The story does not hesitate or lag.

King Baggot, William Shay and Miss Cummins carry along the action vigorously and decisively, and it gets "well over."

Looking back upon a long experience of picture viewing, it is astonishing with what apparently simple material the picture maker may achieve this end and secure the favor of the public throughout the world. Some of the most successful plays on the stage have been those with comparatively few characters, comparatively simple settings. Great modern dramatists like Pinero, Shaw, Bernstein, Fitch and Parker secure their best efforts by comparatively simple agencies, or, rather, what look like simple agencies—the power of the acting and the story.

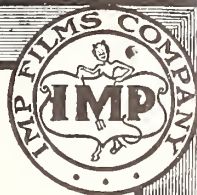
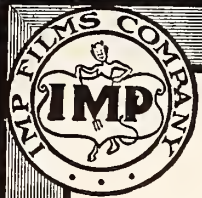
So it often is with moving pictures. I have mixed with and studied audiences here and in the East, from Chicago to New York, in moving picture houses, and I have observed that their applause and interest has been chiefly attracted by pictures which rely not upon crowds of supernumeraries and gorgeous appointments for their success, but upon comparatively few characters and simple natural surroundings.

I believe this will always be the case. The picture is very like the short story of the world of fiction. It is concise, direct and concentrated. Like the short story, it condenses much matter into a little space, and, therefore, is popular with the busy public. Again, you might compare the picture with good one-act plays. The good one-act play gives you in twenty minutes all that you need in the way of dramatic entertainment. It condenses three hours' work into a ninth of the time. This is why the people like it.

Just as your short story, as a rule, necessitates comparatively few characters, so does your one-act play, and so in many cases does your moving picture. Here we have a reason for the popularity of all three and a reason why in a special sense it is not essential that for a picture to get over with the public it must involve an outlay of large sums of money. There are exceptions to this rule, but in the generality of cases it may be accepted as certain that the public do not expect manufacturers to spend large sums of money in order to win success. Equally so the fact that large sums of money are spent occasionally is no guarantee of success.



Scene from "The Kid and the Sleuth"



THE TABLES TURNED

In paying back her flirting husband in his own coin, a jealous young wife suffers much agony of mind

Copyright 1912 by Imp Films Company



ROSE DESPARD saw her young husband holding an interesting conversation in his office with another young lady. Enough for her. Jealousy immediately began its pernicious work in her mind. Home she goes and confides her troubles to her maid. This shrewd young woman sees a chance of ingratiating herself with her mistress and making a few extra dollars on the side. So she advises Mrs. Despard to feign madness in order to bring hubby to his senses. When Ralph Despard arrives home things wear a terrible aspect. Here is the maid's chance. She persuades the husband to feign insanity in return in order to cure his wife and is rewarded for the suggestion by Ralph, who then behaves so very madly that Mrs. Despard has him conveyed to a sanitarium, where he is so roughly handled that he nearly dies. When poor Mrs. Despard learns the truth, she hurries off to the sanitarium, obtains the release of her husband, upon whom she has so completely turned the tables, and endeavors by her endearments to atone for her mistake.

King Baggot as the husband; William Shay as the Sanitarium Manager and Miss Cummins as Rose Despard keep the fun going fast and furious.

On The Same Reel **The Savannah Pushmobile Race**

2-17-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



WHY THEY CANNOT WRITE FOR
"THE IMPLET."

East Orange.

To the Editor.

Sir: So busy inventing a new concrete camera which nobody can infringe that I haven't time to write you an article on "How I Didn't Invent the Moving Picture." See you are now putting out three a week? Think I must get in Three (\$) A WEEK from exhibitors—if I can.

THOMAS ALVA ED-S-N.

Broadway, New York City.

To the Editor.

Sir: The precarious state of health of Old General Flimco necessitates my constant personal supervision of the patient, so with regret I am unable to contribute to the pages of "The Implet." Another thing, I regard That Man Laemmle as a—

(Remainder of letter suppressed.)

J. J. K-NN-DY.

Fifth Avenue, New York City.

To the Editor.

Sir: We are in receipt of a communication expressive of your intention to produce a publication, entitled "The Implet." This is an infringement of our Patent Reissue No. 123456789 of December, 1911, and we therefore give you notice that we shall at once move the Supreme Court of the United States to have the publisher and Editor Laemmle and Bedding jailed for contempt of court.

MOTION PICTURE PATENTS CO.,

By F. L. Dy-r.

Chicago.

To the Editor.

Sir: Sorry can't write. Too full of joy. Got the "CINES"!!! Saved me from going Independent—which I couldn't afford to do! Love to Laemmle!

GEORGE KL-NE.



The Imp Films Company, with offices in New York, Chicago and a dozen European cities, uses *ten thousand letterheads a week*—or \$20,000 a year—sometimes many more than that. The company uses OLD COUNCIL TREE BOND exclusively, and the reasons President Carl Laemmle gives are these:

"The men that I write to are wide-awake and very much up-to-date. If I addressed them on inferior stationery they'd get sore. They would regard it as business discourtesy. For example, not long ago—before I started to use OLD COUNCIL TREE BOND—a patron from the East wrote to me saying: 'If you want people to think you are not some backwoods concern you'd better change that letter-head of yours and get one that looks like something.'"

"Now, this may seem like a trivial thing to merchants, but thousands of dollars worth of business depends upon just such things as this. I want a sort of personal, dignified, classy atmosphere about the paper I use in correspondence, and these elements are absolutely lacking in the stock ordinarily used in extensive correspondence. I regard every letter as a direct advertisement, and it's common business sense to make it just as attractive as I can."

Correspondence is *conversation* reduced to *writing*. You wouldn't call on a business man in a soiled shirt and a shabby suit of clothes. Then why send a letter, which is your *representation*, on an inferior, undignified grade of paper? That kind of economy is waste, and you can't make anything else out of it.

Mr. Laemmle has just placed his order for two million letterheads printed on OLD COUNCIL TREE BOND. He uses the goldenrod shade.

Telephone to our Chicago office, Central 6186,
and our representative will call with samples.



NEENAH PAPER COMPANY
Neenah, Wis. U. S. A.

THE above advertisement, which in its original size was six times as large as this reproduction, was recently published in the Chicago Tribune and other metropolitan newspapers as well as in some of the standard magazines. Next time you're in need of stationery or paper for any advertising purpose write to the Neenah Paper Company, Neenah, Wis., and ask them to send you some samples and prices.

CARL LAEMMLE.

They Like "The Implet" and "The Imps."

Defiance, Ohio, January 23d, 1912.

To the Editor.

Sir: Received the first issue of "The Implet" and wish to congratulate you not only on your salutatory, from which your innate modesty fairly oozes, but on your peroration and on the idea and mission of "The Implet."

I have been "featuring" Imps for nearly two years, and it is no josh to say that almost without exception an Imp is a feature film.

To those of us who know the Imp films your little sheet will no doubt materially aid and furnish "catch lines" and suggestions for advertising purposes that will be noticed in the box office.

Here's to the continued success of the superb Imps and the success of your most fantastic and fanciful dreams for "The Implet."

I also wish to thank you for the kind words written of my old-time friend and chum, C. B. Hoadley, a bright, brainy fellow and an honest man, and I sincerely trust you will have occasion to repeat what you write in the first issue many, many times. We pack 'em in whenever we get one of C. B.'s stories, for he is still very popular here.

Don't overlook me, B. F. Enos, in the mail list of "The Implet," and of any other good thing you know that I ought to know.

Sincerely,

B. F. ENOS,

Manager Lyric Theatre.

To the Editor.

Sir: Kindly let me have one of your books, entitled "Brickbats and Bouquets." I am a lover of Imps for talking, and will say that they have never failed me in my line of business for two years. When I have a full booking of Imps my mind is at ease.

Yours respectfully,

JACK STINSON,

Care of New Comedy Theatre, Broadway and 65th Street, New York City.

P.S.—Regards to Mr. Baggot, my favorite lead.

January 24th, 1912.

To the Editor.

Sir: I am receiving "The Implet" regularly and find it a very useful and interesting periodical. I wish you and "The Implet" much success, and hope to see it every week.

Your "Cast of Imp Plays" is a good thing I think, and quite interesting, too.

Yours very truly,

J. S. ALEXANDER.

Library of Congress, Washington, D. C.

CALENDAR OF IMP RELEASE DATES

Monday, January 1—His New Wife,	Comedy
Thursday, January 4—The Trinity,	Drama
Saturday, January 6—Playing the Game—Back to His Old Home Town,	Comedy
Monday, January 8—The Winning Miss,	Comedy
Thursday, January 11—In the Northern Woods,	Drama
Saturday, January 13—Cotton Industry (Industrial), How She Married,	Comedy
Monday, January 15—The Deserted Shaft,	Drama
Thursday, January 18—After Many Years,	Drama
Saturday, January 20—The Flag of Distress—I wish I Had a Girl,	Comedy
Monday, January 22—Building the Greatest Dam in the World,	Industrial
Thursday, January 25—The Worth of a Man,	Drama
Saturday, January 27—A Day on a Buffalo Ranch (Scenic), All a Mistake,	Comedy
Monday, January 29—The Kid and the Sleuth,	Comedy
Thursday, February 1—The Power of Conscience,	Drama
Saturday, February 3—O'Brien's Busy Day—Brown Moves in Town,	Comedy
Monday, February 5—The Helping Hand,	Drama
Thursday, February 8—Mrs. Matthews, Dressmaker,	Drama
Saturday, February 10—Who Wears Them (Comedy), Tea Industry,	Industrial

"THE CHICAGO TRIBUNE" ON IMP FILMS.

Carl Laemmle, president of the Imp Company, who recently returned from a tour of Europe, brought back new ideas for the motion picture business which will advance American produced films to the artistic standard of those made in the Old World.

"The trouble with American films so far has been the lack of good detail," said Mr. Laemmle. "In Europe every actor in the pictures is a real actor. By this I mean that in the mob scenes the figures in the background are all experts in the art of silent acting. Every small 'bit' is portrayed with faithful exactness by those who are merely members of the multitude. It is this that gives European films their air of finish, as if the effect were being presented on a real stage. We American producers must not confine our attention to the main features and the big results. We must take care of the small things, and that means high-class companies of supernumeraries."

The same great paper says:

"A film illustrating the dangers and thrills of life on a submarine boat is now in circulation, a product of the Imp Company. A romantic and heroic story is intermingled with the workings of the under-seas vessels. In the drama the craft is trapped at the bottom of the ocean, and as it is in shallow water the first lieutenant is able to swim to the surface and bring assistance to his imprisoned comrades. It is due to the villainous efforts of a foreign rival of the naval officer that the lever which controls the raising of the ship is lost."

"ALL A MISTAKE."

A large audience at a First Memorial Methodist Episcopal Church recently was horrified when, at a moving picture entertainment under the auspices of the pastor, a film showing the "Serpentine Dance" by women in tight, was thrown on the screen. It took the pastor and the congregation a few moments to grasp what sort of picture was being shown. Then they set up a protest that brought the show to a close. The pastor of the church announced that a mistake had been committed somewhere, and ordered the operator of the picture machine to show no more pictures.

THE REEL OF A THOUSAND GIGGLES!

Coming Soon. Watch for it. Arrange for early date!

"A Millionaire For A Day"

Founded on the experiences of a man who recently spent all his money in one day "to see how John D. Rockefeller feels."

Approximate length 500 feet

An Imp---Of Course!



THE IMPLET

Vol. 1 No. 5

FEBRUARY 17, 1912

Price Five Cents

"INDEPENDENT QUALITY"

No. 2.

ON Monday, January 29th, the New York Exhibitors held their great ball in New York City. There were between 2000 and 3000 people present. Everybody who is anybody in the New York Moving Picture Field was there, but it was an **Independent** gathering. The New York Society is the local manifestation of the spirit of independence which animates the moving picture field in this country.

Here is the leading feature which characterized this great event. Part of the program consisted of the display of moving pictures. These moving pictures were the product of Independent Manufacturers; there was not a single licensed picture shown.

When the Imp picture, "THE WORTH OF A MAN" was shown it was vociferously applauded by the thousands of persons present. When a particularly good National, Thanhouser or other picture was shown *it* was also applauded. We are not selfish on this paper. We recognize there are other good independent pictures as well as the Imp. And there is room for more, many more.

The whole point of this article is an insistent repetition of what we said last week, viz: that the splendid moving pictures which are made by independent manufacturers supply the needs of exhibitors all over the country.

But the exhibitor is largely kept in ignorance of this fact by the Machiavellian opposition policy which silences the truth by heavy advertising subsidies. The only paper that is not open to accept the advertising contract which imposes silence is The Implet.

There are, we are happy to know, many large exhibitors' associations in other parts of the country besides New York. To these we say, whenever you get together, get a show of independent pictures; have as large a gathering as you can to view them, call in the public if you can, and will; at any rate fight the fight on the quality basis. First of all, get yourselves persuaded of the fact that the independent manufacturers are making moving pictures every bit as good as those made by their competitors.

As we said last week, this will be the first step towards independence and an appreciation of independent quality. The next step will be an insistence on having Independent Pictures.

EDITOR.

102 West 101st St.
NEW YORK CITY

The "Implet"

THE MOVING PICTURE NEWSPAPER

Edited by THOMAS BEDDING

Published at 102 West 101st Street, New York

SUBSCRIPTION PRICE, \$1.00 PER YEAR
SINGLE COPY, 5 CENTS

"THE RIGHT CLUE."

Imp's \$100 Prize Scenario to Be Filmed.

On Saturday, March 2, we shall release a comedy entitled, "The Right Clue." This scenario was written by Miss Louise Carter, who won the first prize of \$100 in the recent Great Imp Scenario Contest.

Ask your exchange for "The Right Clue"—the Imp's \$100 Prize Scenario Comedy.

"Royal Reports" is the name of the ably edited independent moving picture monthly published by the Royal Theatre Co., Marion, Ind. Dolly Spurr is the editor, and a very fine editor, too, for "Royal Reports" is newsy, gossip and bright. Our hat is raised to you, Dolly.

APPRECIATES MARGARITA.

The girl who took the leads in Imp, "The Girl and the Half-back," "Her Portrait," "The Trinity," and several other late releases, is Margaret Fisher. Oh! we beg your pardon, we should say "Margarita Fischer," which we are advised is the correct way to spell it. Leaving the spelling of "Margarita's" name out of the question, we think she is some "beautiful doll," and ought to become a big favorite. What sayest thou?—"Royal Reports" (Marion, Ind.).

CASTS OF THE IMP PLAYS.

"A MODERN HIGHWAYMAN."

(Imp Drama. Released Monday, Feb. 19, 1912.)

Written and produced by Otis Turner.

NOAH PRESCOTT (an inventor)...King Baggot
WM. STEELE (a manufacturer)...W. R. Daly
ALFRED JAKES (his clerk).....Wm. Shay

"THE LIE."

(Imp Drama. Released Thursday, Feb. 22, 1912.)

Written by A. Casselbaum. Produced by King Baggot and W. R. Daly.

CAPT. ROBERT EVANS.....King Baggot
LIEUT. HOBSON.....Wm. Shay
EDITH HOBSONLottie Briscoe

"THE BROKEN LEASE."

(Imp Comedy. Released Saturday, Feb. 24, 1912.)

Written by Sidney Frankland; produced by F. S. Walsh.

WILLIAM GLEASON.....J. R. Cumpson
MRS. GLEASON.....Grace Lewis
THE LANDLORDH. S. Mack

"ICE BOATING ON THE SHREWSBURY RIVER, N. J."

On the same reel as the Imp Comedy Release, "The Broken Lease," Saturday, Feb. 24th, is a picture entitled "Ice Boating on the Shrewsbury River, New Jersey." This consists of an exquisite series of views of this novel sport.

During the severe weather of last January some races were arranged upon a frozen lake in Shrewsbury, and we see the beautiful ice boats gliding across the smooth ice surface at great speed. There are also races between ice boats and automobiles. The lads brought out their miniature ice boats and had races amongst themselves.

Some exceedingly fine effects of the great white sails against the dull wintry sky and some remarkable studies in photography of ice and snow are shown.

There is a crispness and a sparkle in these ice yachting pictures which are irresistibly attractive and convey the most delightful sensation of realism to those picture fans unable to participate in this novel and exciting sport.

The Imp Californian Releases

On Thursday, February 29th, we release the first of a series of pictures made by the Imp Films Company's western forces, at present located in Los Angeles. The Director in charge is Frank J. Grandon and the members of the company include Margarita Fischer, leading woman; Henry Pollard, leading man; E. J. Le Saint, character; Ed. Lyons, comedian; Ben Horning, character; E. L. Kelly, juvenile man, and Louise Crolius.

The smaller view shows the Imp stage and the members of the working force and the large picture is a still illustrating the February 29th release, "THE ROSE OF CALIFORNIA."

This story, which was written and produced by Mr. Grandon, will be fully illustrated and described in No. 6 of The Implet. It deals with the love affairs of a young American Government official and a beautiful Spanish girl. It is the first of a series of strikingly beautiful subjects which the Imp Films Company is making in California and will form the regular Thursday release for some time to come.

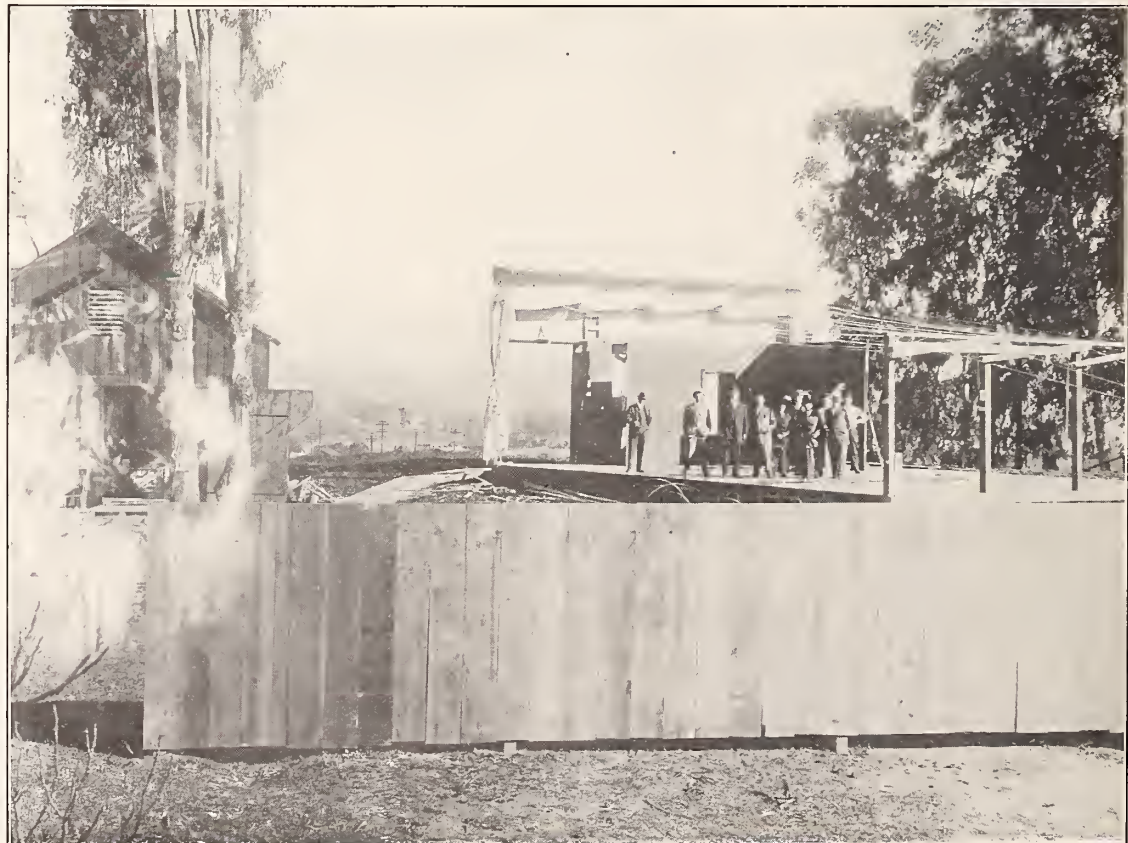
The settings and photography, the acting and the costumes are beautiful in the extreme.

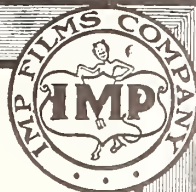
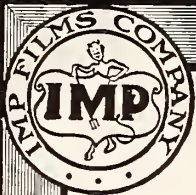
We strongly recommend exhibitors all over the world to make a note of the Imp Thursday Californian pictures. They are something out of the common, they are the top-notch in the way of beautiful photography and artistic settings, made in the most romantic region in the United States. You have mission architecture, dating back to 1771; mountain scenery, you have wild and romantic landscape, and against this superb background, you have finely acted stories by the best acting company in the world, directed by one of the most masterly producers of his age.

Everybody who has seen "THE ROSE OF CALIFORNIA" is enthusiastic about its effectiveness and beauty. It will capture the hearts of every moving picture audience where it is shown. It will linger in the memory. It will increase the fame of the Imp films as the most popular, attractive and varied films in the world.

Demand the Imp Californian releases!

The Imp Films Company's California Studio, at Los Angeles





A MODERN HIGHWAYMAN

An old inventor is robbed of his patent rights in a valuable invention but is finally rewarded for them by the instrumentality of a little child.

Copyright 1912 by Imp Films Company



OLD Noah Prescott was a mechanical genius, who had passed some of the most valuable years of his life in the employ of William Steele, who had made a reputation and amassed a fortune as a manufacturer of labor-saving devices. Noah's triumph--the effort that was to provide him with sufficient money to ease his old age, was the invention of a vacuum street cleaning machine. When the model was perfect, Steele agreed to form a partnership with Noah and to assure him patent protection at Washington. Shrewd and unscrupulous, Steele thus got the game in his own hands and it was not difficult for him to play double; to persuade the Washington authorities that Noah was not the real inventor and that he, Steele, was. Unfortunately Steele was not so careful as he might have been of documentary evidence proving that Noah was the real inventor. These papers were lying about in Noah's humble home whither he repaired after being dismissed by Steele. To increase poor Noah's troubles a little boy and girl were sent him as a legacy. The kind hearted fellow tended the little children with all a father's care and gratified tiny Ruth by stuffing her broken doll with some fragments of paper taken from a waste paper basket. Steele got out his machine and was acclaimed by the Press as a great inventor but his clerk was suspicious of him and at a visit to Noah's home discovered that some paper which came out of the little girl's doll supplied sufficient evidence proving Mr. Steele to have been a purloiner of Noah's ideas. Confronted with this evidence, therefore, the manufacturer was compelled to disgorge some of his profits to the tune of \$100,000. So poor Noah and his young charges were made happy by the money.

2-19-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



Imp Players:

W. R. DALY

W. R. Daly is one of the towers of strength of the Imp Films Company. He is by common consent conceded to be the finest all-round actor in the moving picture field to-day, and his versatility is remarkable. Just think for a moment of the wide gulf that separates the character of the burlesque villain in "The Kid and the Sleuth," the very fantastic travesty, released January 29th, and that of William Steele in "The Modern Highwayman." Then, if you like, throw in the character of O'Brien in order to still further get a line on Daly's versatility.

In the character of the villain in "The Kid and the Sleuth," Daly is burlesquing his own art, which is properly exemplified in the character of Steele in "The Modern Highwayman." In the character of O'Brien he is a comedian pure and simple.

Personally, Mr. Daly is quiet, reserved and modest. The last man of whom Daly likes to talk is Daly. He is essentially a hard worker, and a conscientious worker. Whenever you see Daly in a picture be sure that you will have a finished performance. He is a master of detail; wonderfully skillful in the art of make-up, and, therefore, extremely clever in disguising himself. One of the most frequent compliments paid to Mr. Daly, when a picture is being shown, is the question: "Why, is that Daly?" "That" being such a perfect disguise that, unlike other moving picture actors, Mr. Daly is not easily recognized on the screen.

I would like to be able to tell you more about Mr. Daly. I asked him to tell me more. But, as I have already stated, I cannot get him to talk about himself, and so the reader must be content with this perfunctory appreciation of a very fine artist and a loyal member of the Imps Films Company's acting force.

T. B.



Scene from "THE ROSE OF CALIFORNIA" the Imp First Californian Release.

The Thursday Imps

"THE ROSE OF CALIFORNIA" the first Imp Californian release, is, it will be perceived, dated for a Thursday. It is our intention to confine our other Californian releases to this day of the week.

The "Thursday Imp" has acquired the character of being strong and dramatic—the subjects being specially chosen for their heart interest and the opportunity they afford the Imp Companies for putting in some of their best acting work. The result is that the Thursday Imp has made a position in the film world distinctively powerful and popular.

The second Californian release is devoted to a theme of this nature. The story is infinitely touching and at the same time infinitely powerful. An old G. A. R. veteran is invited to take up his abode with his married daughter and her husband. The surroundings are agreeable enough, but in his dreams the veteran lives his old life over again. The call of the battle-field is upon him: his fellow veterans beckon to him and, so in the end, he leaves his daughter's home and returns to his cronies in the barracks, where he and they can amuse themselves by fighting their battles o'er again.

Just see this picture and it will hold your interest through every inch of the film.

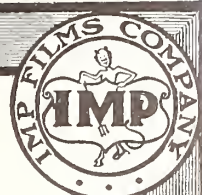
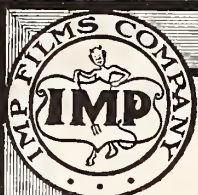
That is what every Thursday Imp does.

It is always full of power.

It is always intensely dramatic.

It is always a splendid offering.

We want exhibitors, as they have acquired the habit of asking for the "Saturday split," to get into the way of talking about the Thursday Imp and to also get into the way of impressing its importance and power upon their audiences. Induce your audiences to get the Thursday habit—the Thursday habit of studying the Thursday Imp dramas!



THE LIE

A gallant young Northern soldier undergoes a severe struggle between love and duty and tells the lie which solves his problem.

Copyright 1912 by Imp Films Company



IT is war time and the brave Northern Captain Robert Evans goes away to take his place on the field. And before he does so he bids adieu to his pretty Southern sweetheart, Edith Hobson. As victory after victory attends the Northerners despair grows in the South. Lieutenant Hobson, Edith's brother, who is, of course, fighting on the Confederate side, is a fugitive from Grant's men. After many desperate wanderings and adventures he takes refuge in his own home. Thither come Captain Evans and his men in search of the fugitive. He is admitted to the room where the wounded man lies. Instantly he realizes the gravity of the problem. Shall he arrest the wounded brother of his fiancée, or shall he not? He decides on the latter course and returning to his men he tells them "the lie," viz: that the man whom they were pursuing was not in the house. So the poor hunted wretch escapes, presumably to recover and to interpose no barrier to the marriage of the victorious Northerner and his sister, Edith.

2-22-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



"A MODERN HIGHWAYMAN."

(Imp Drama. Released Monday, Feb. 19, 1912.)

The picturesque highwayman of romance is dead. So is the highwayman of fact. The highwayman of romance was a gaily attired, well-mannered criminal who masked his face, danced with ladies whilst he robbed their husbands, and generally was built on composite lines. He was a mixture of good and evil in about equal proportions. If he robbed the rich, he gave to the poor. That was the highwayman of romance. The highwayman of fact was a vulgar thief, frequently a bully and generally a coward.

But the word "highwayman" survives to mean a class of mind which steals other person's ideas.

And this is the theme of this very powerful and skillfully worked out Imp drama. The old inventor is robbed of the fruits of his brain by an unscrupulous manufacturer. Poetical justice is accomplished by the intervention of a little child, whose doll is stuffed with papers conclusively proving the guilt of the highwayman, who is made to disgorge a proportion of his ill-gotten gains.

The story is clear and convincing, and it supplies fine acting material for King Baggot as old Noah Prescott, the inventor; W. R. Daly, as the unscrupulous William Steele, and William Shay as an agency which was instrumental in righting the wrong.

"THE LIE."

(Imp Drama. Released Thursday, Feb. 22, 1912.)

A story of war time, which is being released on Washington's Birthday, should make a special appeal to patriotically inclined audiences of the moving picture theatre on that day.

The conflict between the North and the South is shown in various scenes, though it does not supply the main theme for this intensely exciting offering.

When the young officer fighting on the Northern side discovers, after a series of moving incidents, which culminate in the capture of the Confederate fugitive, that the latter is the brother of the woman with whom he (the Northern officer) is in love, he is confronted by a very hard problem. The strict letter of duty would mean that he should arrest the hunted Southern soldier and thus bring sorrow upon his fiancée and the other members of her family. But he gallantly shuts his eyes to the truth and takes the responsibility of persuading his men that the fugitive, whom they were seeking, was not in the house.

This story is acted with decision and conviction throughout. There are some very thrilling scenes in it. It has a military atmosphere, and the settings, photography and the general details of the play have been well thought out and skillfully represented in the film.

"The Lie" may be very emphatically commended to the notice of the exhibitor desirous of giving his patrons on Washington's Birthday a fine piece of romantic, dramatic work which will appeal to their hearts and sympathies.

King Baggot does great work as the Northern officer, and William Shay gives a vivid portrayal of the Southern soldier.

"THE BROKEN LEASE."

(Imp Comedy. Released Saturday, Feb. 24, 1912.)

The tradition of the Imp Saturday release is well sustained in this comedy of "The Broken Lease." It is an ingenious story. Just fancy yourself in the place of a man who, having taken a lease of an apartment, finds himself appointed to a position in a distant part of the world. The landlord won't break the lease. You must get out, and you want to get out by honorable means.

If you adopt the expedients utilized in this film you will get out with peace and honor. The man in this story just made himself politely disagreeable to his neighbors, and, as they could not tolerate it, they complained to the landlord, who gave the tenant what he most desired, his freedom.

The story is carried along in a series of brisk and highly humorous scenes, in which husband and wife are made to appear at cross purposes for a time.

Mr. Cumpson shines as the tenant anxious to leave. It is pure comedy all the way through—bright, refined, humorous, and rational. There is nothing of the absurd in it. It is strikingly humorous. "The Broken Lease" is another Imp comedy success.

ON THE SCREEN

By "Lux Graphicus."

Maude Barrymore is getting so interested in moving pictures that the dear girl will insist, whenever she sees me in Central Park, on telling her chauffeur to stop, in order that she may give me her ideas on the subject which is uppermost in her mind. You will remember that I told you in No. 1 of "The Implet," that Maude Barrymore is a world-famed actress at present entrancing New York City on the talking stage. And she is acute enough to perceive that one day even she may have to appear in the silent drama.

At present, however, Maude is making much wealth. So she can afford to live on Fifth avenue (near where I live) and to drive the sassiest limousine you ever saw. But with an eye to the future, she has taken up as a hobby the study of the picture with the view to one day becoming, she hopes, an Imp leading lady.

"Why, Luxy," said Maude to me as she leaned out of her car, "I never thought there was so much difference between the various kinds of moving pictures as there is. Pictures seem to vary just about as much as plays do. You know what I mean. A Belasco production on the regular stage is as much superior to a Brooklyn-produced drama as some pictures are to others."

I assured the dear girl that I understood her and that I hoped she would continue her investigations a little farther. "Oh! but," continued Maude, "I *am* investigating a whole lot. For example, Luxy, some of those European pictures that I have been looking at do not appeal to my dramatic sense at all. They have nice settings and are sweetly photographed, but the acting is so slow and deliberate that they make me tired to look at. And then, you know, Luxy dear, some of the subjects are hardly fitted for our audiences, are they, now?"

"What about the Imp pictures, Maude?" I asked. She turned her bright and beautiful orbs full upon me and smiling her sweetest smile said, "Luxy, I will make a confession to you. I think the Imp pictures are the best acted pictures in the world and that is why I cherish the ambition to be (one of these days, when Broadway has no further use for me), an Imp leading lady. Honest, Luxy, I do."

"Your people certainly *can* act and *do* act. Your scenario writers should be very grateful to your actors and actresses for they always make the most of their stories.

"And then you must certainly have some very great producers to get such splendid results out of your actors and actresses. They always seem to me to get into the very skins of the parts that they play. I declare to you, Luxy, that I, myself, have become something of a matinee idol worshipper in the picture theatre. I just love to sit and watch Mr. Baggot, Miss Fischer, Mr. Shay, Miss Prescott, Mr. Daly and Miss Lewis. They are so thorough in their work and seem to like it so much. You know, Luxy, it is not every actor or actress on the regular stage that even seems to like their work. It is altogether different with your Imp pictures."

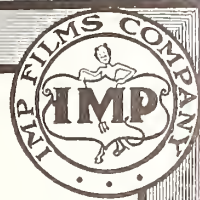
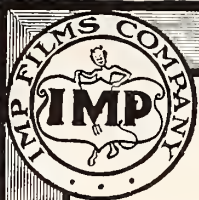
Maude said a whole lot more than this at the interview I am briefly recording. I have not the space to print all the dear girl's utterances. Before she sped away from me to take her luncheon at the Plaza, she made one other remark about the Imp pictures which I *must* put in, although the printer man is grumbling about the necessity of having to squeeze so much into so little. "The best thing of all, Luxy dear," said Maude, "about your Imp pictures is that they are always clean and wholesome. I need never hesitate to take my highly respectable grandmother or my Irish maid to see an Imp picture. Ta-ta! Give my love to all the Imps and Impresses. I hope to see you at the opera when Tetrazzini sings 'Lucia'." I always spend my free evenings in the diamond circle of the Metropolitan Opera House, New York City, when Tetrazzini sings "Lucia." On those same evenings Maude Barrymore always gets a night off from the management and occupies Mr. Morgan's box.

So you see, Maude Barrymore is getting down to the particular importance of the Imp films in the great moving picture world. Like other sensible people she grasps the enormous dramatic value of the Imp pictures and their priceless characteristic of being perfectly clean, perfectly moral in their teachings and perfectly harmless in their effects upon the minds of the young, old and middle aged.

What Maude said to me in Central Park the other day has been said in my hearing by lots of other people these last few weeks. And believe me, it is some asset for a brand of film to have, viz.: the reputation of being finely dramatic and clean. Not every brand of film on this, or any other market, has either or both of these assets. I had to cut Maude's above-referred-to conversation rather short, but the dear girl hinted that she had other things to say to me about picture matters. No doubt she will unburden herself when we meet at the opera. If what the fair lady says is of interest to Imp fans I will set it down right on this page. Enough said just now.



Scenes from "THE LIE"



THE BROKEN LEASE

Depicts a remarkably ingenious way of compelling your landlord to release you from your apartment if you don't want to live in it.

Copyright 1912 by Imp Films Company



MR. and Mrs. William Gleason, a young married couple are residing in an apartment in which no dogs or children are allowed, and for which they signed a lease covering a period of three years. Before the time expires Gleason is ordered by the firm, with which he has been connected for many years, to proceed to Australia to manage a branch office there. Of course, the next move is a visit to the agent to ask to be allowed to break his lease. This the agent emphatically refuses to let Gleason do, and threatens, if he moves to make him pay the full amount of rent for the three years. Gleason returns home very much discouraged and sits down to think the matter over. What can he do to get himself peremptorily ordered to leave the apartment? A brilliant idea occurs to him and he hurriedly proceeds to carry it out. Walking through the streets he sees a number of children at play, and immediately invites them to his apartment for a real good time. This they have with a vengeance; dancing, singing and racing about to their hearts' content. To this din is added the barking of dogs which are also brought along, a few being tied to the stair railing, to the terror of the other tenants, who in a body proceed to call at the Gleason apartment to ascertain the trouble. In the meantime Mrs. Gleason has gone home to her mother to relate their predicament, and she returns at the height of the frolic. For a moment she believes her husband has become demented, but being told the scheme she is overcome with laughter. The tenants who are incensed, bring the agent on the scene and he, to the Gleasons' great delight, orders them to vacate the apartment.

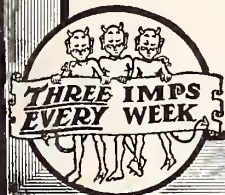
2-24-12

On the Same Reel: **ICE-BOATING ON THE SHREWSBURY RIVER**

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



THEY LIKE THE "IMPLET" AND THE "IMPS"

LIKES THE IMPLET AND THE IMPS.

To the Editor.

Sir: Am only too willing to add my mite toward boosting "The Imps."

As regards the Imp films, let me say that we consider them second to none.

The comedies are without equal. For good, all-round fun, with plenty of spice, holding the interest of the spectator from start to finish, the Imp has them all beat in our estimation.

Nor would we forget the drama.

The plays are so finely staged and the players so natural, that one has to remind one's self that they are watching a picture and not a real life story.

May I make a suggestion in regard to the films?

We notice that a certain film company is showing the cast of characters at the beginning of the reel. Still another company shows photos of the principal players. Both have created great interest. I should like to see the Imp adopt such a plan. I should think it would be a fine plan to show the photo with the player's name and the part he or she is taking. Our experience has been that the better acquainted the patrons become with the players, the more popular the film becomes. So often we are asked about them, and are not always able to give a satisfactory answer. We knew some of them fairly well, but not all, and should like ourselves to know them all.

The "Imps" are always welcome on our Mirror Screen. We could ask nothing better. Here's wishing them all kinds of success.

Very sincerely yours,

A. ARMSTRONG.

Star Theatre,

Newton, Iowa.

P. S.—Kindly let me know what you will ask me for 250 or 300 copies of "The Implet." We thought we might give them out as souvenirs on a Wednesday when we have a special, and it might create a greater interest in the players and the films. We have not fully decided whether we will give them just the once or several times.

LIKES THE IMPLET.

To the Editor.

Sir: Just received sample of "The Implet." Wish it all the success it deserves.

Respectfully,

G. B. BOWER,

Novelty Theatre,

Beach, N. Dak.

LIKES THE IMPS.

To the Editor.

Sir: I am taking advantage of your kind request in your first issue of "The Implet" and sending you under separate cover photo of my theatre, also a few sheets of my advertising matter, showing how I advertise the Imp films. If I do say it, I have made the Imp what it is in our city. I was the first to show Imps in our city, and hope to continue as long as I am in the business. Am showing two (2) reels of Imps to-day.

Yours,

C. E. HERBOLD,

Herbold's Acme Theatre,
New Castle, Pa.

KING BAGGOT AND "THE IMPS."

To the Editor.

Sir: Gossip is rife throughout this section that King Baggot will resign from the Imp forces soon and become identified with the Lubin people.

This not only hurts the Imp drawing powers, but boosts opposition. Now we don't know whether this report is true or not, but we do know that opposition is using it strongly as a lever in furthering their interests.

Very truly yours,

H. T. HERMANN.

Orphium Theater,

Chillicothe, O.

["The Lie" is the name of a picture in which King Baggot appears that is described on page 5 and is released on Feb. 22nd. It is also a lie that Baggot is about to leave the Imp Company. See elsewhere in this number.—Ed.]

ANSWERS TO CORRESPONDENTS.

AN INQUIRER (Louisville, Ky.)—"Brickbats and Bouquets" will be issued very shortly.

ROMA—No; Cines is not pronounced Sin-ees with the accent on the first syllable; the correct pronunciation is "Chee-nies."

OLIVE WEST (Philadelphia)—King Baggot was the husband; Miss Ethel Grandon was the wife.

HAZEL HARPER (Peshtigo, Wis.)—The part was played by Owen Moore. We do not give actors' addresses.

LIKES THE IMPLET AND THE IMPS.

To the Editor.

Sir: I think the Imps were and still are the cornerstone of the Independents.

I can remember the time, when I was operating, that I was ashamed to say I was working in an independent house, until the Imps began to produce the stuff, and then is when I began to place confidence in the Independents.

I have a picture frame of Imp releases in my lobby at all times and the people seem disappointed when I can not change them often enough.

I received the first Implet a week ago, and must say I was pleased and surprised at it and hope it will continue and also grow.

Hoping you will have still more luck and success with your productions and the Implet, I remain,

Very truly yours,

CHARLES BIRKENHEND,

Mgr. Royal Amusement Co., La Salle, Ill.

LIKES "THE IMPLET" AND "THE IMPS."

To the Editor.

Sir: Just a few words in praise of your valuable issue. It is just another progressive step in the right direction, namely, for the Independent Exhibitor, and the popular "IMPS."

My cry to the Exchange has been, and will continue to be, "Give me all the Imps possible, as all I have to do is to display the Imp Litho, and it will do the rest—draw the crowds."

Expect to send you a photo of my theatre in the near future, and would like to have you place same in "Implet."

Thanking you for your valuable interest in our (the exhibitors') behalf, and with best wishes for the "Imp" always,

Yours truly,

ED. C. CURDTS, Mgr.

Bijou Theatre, Greenville, S. C.

LIKES THE IMPLET.

To the Editor.

Sir: I wish to compliment you on the "Implet." One of the things that strikes me so favorably is that you are giving the Casts of players.

I always run a slide before each reel, stating what the next is going to be, and when I know the cast I put it on also. This is causing my patrons to take greater interest in the pictures in a general way.

I am particularly interested in educational films, and am pleased to see you are getting more of them out. I will lecture the DAM-film when I get it.

The more information you give us about these films the more good we can accomplish.

I am running four reels per day (10 cents) and try to get one educational and one high-class comedy, and the market is shy on these.

Imp-Comedies are my best drawing card. They always please everybody.

I don't think there will be any question about getting the 3-Imps.

Don't fail to send me Brickbats and Bo-"K"s.

Keep the quality up and give us plenty of those good, wholesome comedies and educational pictures.

Yours truly,

A. J. WELLMAN,

The Lyric, Catlettsburg, Ky.

LIKES "THE IMPS."

To the Editor.

Sir: Under separate cover I am mailing you picture of my theatre and employees.

Have run all "Imps" released, and they are a hit here—especially "From the Bottom of the Sea."

Respectfully,

F. M. BOND.

Prop. and Mgr. Bond Theatre,

Pontiac, Ill.

CALENDAR OF IMP RELEASE DATES

Monday, January 1—His New Wife,	Comedy
Thursday, January 4—The Trinity,	Drama
Saturday, January 6—Playing the Game—Back to His Old Home Town,	Comedy
Monday, January 8—The Winning Miss,	Comedy
Thursday, January 11—In the Northern Woods,	Drama
Saturday, January 13—Cotton Industry (Industrial), How She Married,	Comedy
Monday, January 15—The Deserted Shaft,	Drama
Thursday, January 18—After Many Years,	Drama
Saturday, January 20—The Flag of Distress—I wish I Had a Girl,	Comedy
Monday, January 22—Building the Greatest Dam in the World,	Industrial
Thursday, January 25—The Worth of a Man,	Drama
Saturday, January 27—A Day on a Buffalo Ranch (Scenic), All a Mistake,	Comedy
Monday, January 29—The Kid and the Sleuth,	Comedy
Thursday, February 1—The Power of Conscience,	Drama
Saturday, February 3—O'Brien's Busy Day—Brown Moves in Town,	Comedy
Monday, February 5—The Helping Hand,	Drama
Thursday, February 8—Mrs. Matthews, Dressmaker,	Drama
Saturday, February 10—Who Wears Them (Comedy), Tea Industry,	Industrial
Monday, February 12—Reflections from the Firelight,	Drama
Thursday, February 15—Through the Flames	Drama
Saturday, February 17—Tables Turned	Comedy
Monday, February 19—A Modern Highwayman	Drama
Thursday, February 22—The Lie	Drama
Saturday, February 24—The Broken Lease	Comedy
Monday, February 26—The Emigrant's Violin	Drama
Thursday, February 29—The Rose of California	Drama
Saturday, March 2—The Right Clue—Beat at His Own Game	Comedy



Scenes from "THE LIE"



THE IMPLET

Vol. 1 No. 6

FEBRUARY 24, 1912

Price Five Cents

"INDEPENDENT QUALITY"

No. 3.

TWO former articles under this caption were strictly personal, though strictly editorial. The opinion that we expressed, that the independent picture was in the general sense qualitatively equal to the licensed picture was based upon individual study. The value of that opinion resides in the fact it proceeds from a mind which has devoted more attention to moving picture making than the majority of other minds engaged in the business.

But since the last issue of The Implet was published, we have gone a step farther in our determination to uphold the cause of independent quality, by largely reinforcing our own opinion. The Implet has had an intelligent man interviewing exhibitors in New York City, Brooklyn, So. Brooklyn, the Bronx, Mt. Vernon, Morris Park, Westchester; all in New York State, and he has gone also to Paterson, Newark, Jersey City, Hoboken, West Hoboken, Union Hill, Passaic and Frankford; all in New Jersey.

In all he visited many hundred exhibitors, licensed and independent. This is what he found:

The overwhelming sentiment of the large majority of New York State and New Jersey exhibitors is Independent.

The consensus of opinion is that the quality of independent pictures has vastly improved, and that in many instances, it is the equal in quality of the best "licensed" pictures.

Independence is strong; and is growing in strength in the East.

In other words the Independent Side of the moving picture here in the East is the predominant side.

The maintenance of quality in the independent moving picture is not exclusively a manufacturer's problem; it is largely an exhibitor's problem. The more the exhibitor supports the independent manufacturers the more money those manufacturers can afford to put into their pictures. That stands to reason.

Therefore, in urging exhibitors all over the country to declare for independence we are fighting the battle of the uplift of all independent quality. There is nothing in this world that cannot be improved upon. Not to progress is to retrogress, or go backwards. Good as the independent quality is today, it must continually improve and it will improve all the more as the growth of the independent movement progresses.

As we stated last week quality must be the slogan of the Independent Side.

EDITOR.

102 West 101st St.
NEW YORK CITY

The "Implet"

THE MOVING PICTURE NEWSPAPER

Edited by THOMAS BEDDING

Published at 102 West 101st Street, New York

SUBSCRIPTION PRICE, \$1.00 PER YEAR
SINGLE COPY, 5 CENTS

"THE IMPLET MARCH."

Mr. Edward Ferrucci, of No. 78 St. John St., New Haven, Conn., a well-known composer, writes to us: "I am now composing a march and dedicating it to The Implet, entitled 'March of the Imps,' which, as soon as I am through with, will send you. Hope it will please you and the actors."

THE IMP FILM COMPANY'S CALIFORNIA PLANT.

[By Our Special Correspondent.]

I think a short outline of what we have here, and what we are doing, will not be amiss. First as to the West Coast Plant: We have two acres of ground on Brooklyn Heights. We are on the extreme edge of the bluff, and can look down upon the city on one side and across the valley toward Pasadena on the other. This two acres is surrounded on three sides by a seven-foot fence. (We are very exclusive.) Inside the fence is our studio and factory. We have a large open stage. Next to this is a barn, which we use for a storehouse. Then comes the beautiful seven-room bungalow, where the studio, office, projecting room, dressing rooms, wardrobe rooms, etc., are located. Then the factory building, where the developing, printing and cutting is done—also the assembling. You will observe that we have a complete plant. The open spaces are carpeted with a velvety growth of grass, dotted here and there with palm and eucalyptus trees. Can you picture us lying on the grass whilst waiting for a set, and then turn to yourselves freezing in your Eastern blizzard?

As for work, we are getting plenty of it. We have been handicapped by having a concern out here develop our output in such a manner, that of necessity we had to take it all over. But now that our own plant is complete we won't be bothered that way. We are traveling to our locations here before your Eastern actors are out of bed. Manager Nathanson is on the jump all the time. Director Grandon and our artistic camera man, Gaetano Gaudio, have worked every night since we landed here until 11 and 12 o'clock, cutting and assembling. Everybody is helping everybody else, and all is perfect harmony. With all the hard work, we are a happy family.

CASTS OF THE IMP PLAYS.

"THE IMMIGRANT'S VIOLIN."

(Imp Drama. Release, Monday, Feb. 26.)

Written by Clay Mantley.
Produced by Otis Turner.

ROSA Vivian Prescott
MRS. BRADLEY Lena Loraine
ALBERT BRADLEY King Baggot

"THE ROSE OF CALIFORNIA."

(Imp Drama. Release, Thursday, Feb. 29.)

Written and Produced by F. J. Grandon.
GEORGE MAC CURDY Harry Pollard
DON ENRIQUE CARRILLO Ben Horning
DONA ROSA CARRILLO Margarita Fischer
SENORA ROSA CARRILLO Louise Crolius
PADRE DE LA PENA E. J. Le Saint

"THE RIGHT CLUE."

The \$100 Prize Scenario.

(Imp Comedy. Release, Saturday, March 2.)

Written by Louise Carter.
Produced by Otis Turner.

MR. FORBES William Shay
MRS. FORBES Violet Horner
THE DETECTIVE W. R. Daly

"BEAT AT HIS OWN GAME."

(Imp Comedy. Release, Saturday, March 2.)

Written by George Larkin.
Produced by Henry Pathé.

HENRY SPENCER W. R. Cumpson
PEARL BROWN Grace Lewis
JAS. NASH (disguised as a woman) .. E. L. Leigh

In future the casts of the Imp dramas and comedies will be printed on the film immediately following the main title.

IMPORTANT VICTORY OF THE MOVING PICTURE INDEPENDENTS.

Judge Hand, of the United States District Court for the Southern District of New York, has just decided in favor of the Independent Moving Picture Manufacturers an important patent suit brought by the Motion Picture Patents Company, known as the Trust, against the Independent Moving Pictures Company of America, one of the independent manufacturers. The suit was begun in February, 1910, and was for alleged infringement of Latham patent No. 707934, granted August 26, 1902, to Woodville Latham, for "Projecting Kinetoscope." It had been claimed by the Motion Picture Patents Company that the Latham patent covered and controlled not only all the projectors employed by the independent exhibitors throughout the country, but also all the cameras employed by the independent film manufacturers. This claim has been denied by the Independents, and the case just decided was made a test case by both sides. Upwards of two thousand pages of testimony and exhibits were presented to the court, the testimony beginning in May, 1910, and concluding in August, 1911. The case was argued November 22 and 23, 1911, and has just been decided by Judge Hand, who dismisses the Bill of Complaint on the ground of non-infringement, with costs.

BUYING EXCHANGES FOR THE IMP FILMS—WHERE YOU ARE TO DEMAND THEM.

Mr. Exhibitor,

Sir: In the language of the Immortal Bard, "many a time and oft" have we advised you to demand Three Imps a Week. Demand 'em of your Exchange, we have said.

Most humbly do we apologize for having omitted a list of whom you are to do your demanding. Here it is—the Sales Company's buying list of American and Canadian Exchanges:

CANADA.

Applegate, L. J., & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Canadian Film Exchange, Toronto, Ont.
Gaumont Co., 154 St. Catharine St., Montreal, Quebec.
Gaumont Film Co., Winnipeg, Man.
Great Western Film Co., 613 Ashdown Block, Winnipeg, Man.

Canadian Amuse. Co., care Western Film Exchange, Savoy Theatre Bldg., Vancouver, B. C.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Bros., 1145 Mission St., San Francisco.
Miles Bros., 411 West 8th St., Los Angeles.
California Film Exchange, 514 S. Los Angeles St., Los Angeles.

COLORADO.

Co-Operative Ind. Film Co., Barclay Bldg., Denver.
W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Washington Film Exchange, 428 Ninth St., N. W.

GEORGIA.

Consolidated Film & Supply Co., Rhodes Bldg., Atlanta.

ILLINOIS.

Anti-Trust Film Co., 128 W. Lake St., Chicago.
Globe Film Service, 208 Fifth Ave., Chicago.
H. & H. Film Exchange, 98 Jackson Bldg., Chicago.

Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 168 W. Washington St., Chicago.

INDIANA.

Central Film Service, 119 North Illinois St., Indianapolis.

IOWA.

Laemmle Film Service, Suites 2 and 3, 515 Mulberry St., Des Moines.

KANSAS.

Wichita Film & Supply Co., 122 N. Market St., Wichita.

LOUISIANA.

Consolidated Film & Supply Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Green Film Exchange, 228 Tremont St., Boston.

MARYLAND.

Baltimore Film Exchange, 610 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 256 Hennepin St., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.
Cadillac Film Exchange, 92 Griswold St., Detroit.

MISSOURI.

J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson-Crawford Film Co., Century Bldg., St. Louis.
St. Louis Film & Supply Co., 804½ Pine St., St. Louis.
Western Film Exchange, 15 W. 10th St., Kansas City.

LOUISE CARTER

Winner of the Imp \$100 Scenario Prize



Miss Louise Carter, the winner of the \$100 prize offered by the Imp Films Company for the best comedy scenario in the recent competition, is a clever and attractive Denver girl, who has acted as newspaper editress, short-story writer and moving-picture actress during her short life. She has been a resident of New York for some time, and has successfully appeared in many moving pictures.

She thus brings to her work of scenario writing a practical knowledge of the requirements of the moving picture stage. More than one of Miss Carter's scenarios had already been accepted by the Imp Films Company's scenario editors.

Miss Carter's mind is an eminently logical one, and her aim is to produce scenarios which not only appeal to the practical director but also convince the public by their plausibility and dramatic qualities.

NEBRASKA.

Laemmle Film Service, 1312 Farnam St., Omaha.
Progressive Film Exchange, Elite Theatre Bldg., Omaha.

NEW YORK.

Empire Film Exchange, 150 E. Fourteenth St.
Great Eastern Film Exchange, 21 E. 14th St.
Peerless Film Exchange, 5 E. 14th St.
Metropolitan Film Exchange, 122 University Pl.
Western Film Exchange, 145 W. 45th St.
Rex Film Exchange, 84 N. Pearl St., Albany.
Victor Film Service, 39 Church St., Buffalo.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

OREGON.

Independent W. F. Exchange, 84 Seventh St., Portland.

OHIO.

Buckeye Lake Shore Film Co., 422 N. High St., Columbus.
Cincinnati-Buckeye Film Co., N. E. Cor. 4th and Plum, Cincinnati.
Central, 109 W. 5th St., Cincinnati.
Lake Shore Film & Supply Co., 106 Prospect Ave., S., Cleveland.
Victor Film Service, Prospect and Huron Sts., Cleveland.
Toledo Film Service, 120 Erie St., Toledo.

PENNSYLVANIA.

Eagle Film Exchange, 23 N. 9th St., Philadelphia.
Exhibitors' Film Service Co., 49 S. Penn Ave., Wilkes-Barre.
Philadelphia Film Exchange, 121 W. 9th St., Philadelphia.
Philadelphia Projection Co., 44 N. 9th St., Philadelphia.

Swaab Film Service Co., 129 N. 8th St., Philadelphia.
Independent Film Exchange, 415 Ferry St., Pittsburgh.
Pittsburgh Photoplay Co., 412 Ferry St., Pittsburgh.

TENNESSEE.

Cons. Film & Supply, 95 S. Main St., Memphis.

TEXAS.

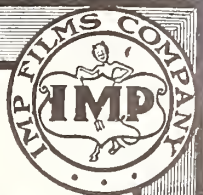
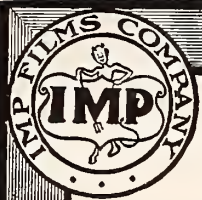
Texas Film Exchange, 1315½ Elm St., Dallas.

WASHINGTON.

Western Film Exchange, 807 Third Ave., Seattle.
Pacific Film Exchange, Globe Bldg., Seattle.
California Film Supply Co., 807 3rd Ave., Seattle.

WISCONSIN.

Western Film Exchange, 307 Enterprise Bldg., Milwaukee.



THE IMMIGRANT'S VIOLIN

Copyright 1912 by Imp Films Company



The romantic adventures of a young Italian girl lost in New York and restored to her parents and happiness through her wonderful skill as a violinist. 2-26-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.





Imp Players:

GRACE LEWIS

Grace Lewis, ingénue of the Imp Films Company, is a worldwide favorite of Imp fans because she is a hard and conscientious worker. She is petite, graceful and expressive. In "On the Stroke of Three," the very fine Imp drama, which was so good that it was imitated by a competitor, Grace acted very finely as the old farmer's daughter. In "All a Mistake" she was again vigorous, convincing and clever.

Grace has one characteristic which is exceedingly commendable, she is ideally unconscious of the camera; she is so absorbed in her work she elevates naturalness of acting into a fine art. She is simple and unaffected.

Whenever the Imp picture in which Grace Lewis appears is shown, be sure that this fine little actress will make an unostentatious success of her part. She is in and of the picture, and, artist-like, does not obtrude herself.

And there you have Grace in real life—simple, natural, unobtrusive—a highly popular member of the Imp forces because of this exquisite individuality. What Imp fans think of Grace Lewis is evidenced by a letter of appreciation which appears elsewhere in this issue of "The Implet."

T. B.

IMP NIGHT AT THE HUNGRY CLUB The Hungry Club? What is the Hungry Club?

The Hungry Club, reader, is best described in the verse which is printed under its official monogram:

A club which dines and entertains
Its chosen friends each week-end night,
While at its board this motto reigns:
Good nature, wit and appetite.

Founded in 1896 by Miss Mattie Sheridan, one of the most celebrated of New York's leaders in the literary, artistic and theatrical life of the great city, The Hungry Club, which meets each Saturday throughout the year, attracts the most distinguished people from all over the world. Actors, authors, painters, travelers, great opera stars, violinists and statesmen—the best and brightest of the time.

For the first time in its history, The Hungry Club is to carry its honors into the moving picture field. At the two hundred and eighty-ninth dinner of the club on Saturday, February 24th, the editor of "The Implet" is to give a talk about the moving picture.

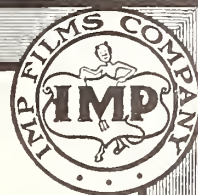
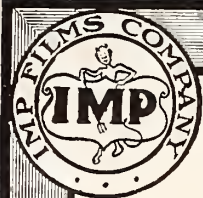
Mr. Carl Laemmle, the president of the Imp Films Company, and Mrs. Laemmle, will be guests of honor on that occasion, and a choice selection of Imp films will be shown after the dinner.

This signal compliment to Imp films has attracted attention throughout artistic and literary New York, and constitutes a landmark in the history of the moving picture.

Those readers of "The Implet" who would like to be present at the Imp Night of The Hungry Club on February 24th, should address the president, Miss Mattie Sheridan, No. 100 West 88th street, New York City. The tickets are \$1.25, and covers will only be laid for those who notify Miss Sheridan of their intention to be present by Friday, February 23rd.



Scene from "THE ROSE OF CALIFORNIA" the Imp First Californian Release.



THE ROSE OF CALIFORNIA

Copyright 1912 by Imp Films Company



A romantic love story of California in the "early forties."
A gallant young American woos and wins the beautiful daughter of a proud Spanish ranchero.

2-29-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



"THE IMMIGRANT'S VIOLIN."

(Imp Drama. Released February 26.)

In this drama we have, very well staged, the strong Italian atmosphere which pervades many sections of New York City. Anybody who will take the trouble to stand an hour or two in the vicinity of the Battery, shortly after the Ellis Island immigrant authorities have dumped Uncle Sam's guests on American soil, will recognize the characters of Rosa, the violinist, and her parents as they are depicted in this picture.

The Italian immigrant is signed all over. He and she always make a particularly aimless appearance on Manhattan. It was not to be wondered at, therefore, that little Rosa got separated from her parents. Then the picturesque drama starts. She plays the violin and is rescued from oblivion by a kindly lady whose son falls in love with her. She ultimately discovers her parents, and for a moment is repelled by them, but better instincts prevail, and finally she is married to her young American lover. The story is boldly but clearly drawn, and is true to life, and should certainly be very popular with persons of Italian origin who visit the moving picture theatre. The Italian violinist serves the purpose of introducing Vivian Prescott, the Imp Films Company's newest leading lady, in a dramatic role to a worldwide circle of Imp fans. Miss Prescott looks and acts the part well. It is a picturesque play, and to say that it is produced by Mr. Otis Turner is sufficient to stamp it with the hall mark of experience.

"THE ROSE OF CALIFORNIA."

(Imp Drama. Released February 29.)

In this, Mr. Grandon's first Californian picture, we see a practiced hand in every inch of the film. The technique of Mr. Grandon's work is always good. You never see him falling down in this respect. In this story he has achieved two things, viz.: suggested the sentiment of the subject and the atmosphere of the subject.

A young American, who in the early forties finds himself in an old Mission Ranch, cannot very well help himself when he falls in love with the lovely daughter of the old Spanish Don. This was inevitable, as you can see for yourself the moment the picture starts. The intervention of her parents does not restrain the impetuous Spanish beauty; she has made up her mind. The performance of the marriage ceremony ends just prior to the old Don's attempt to save his daughter from the American's clutches, but it is too late. Cupid wins the day. The handsome young couple escape and make a picturesque retreat from the irate father-in-law.

The story is firmly worked out. Its power lies in its simplicity and consistency.

Margarita Fischer and Harry Pollard, as the lovers, are fine. E. J. Le Saint, as the padre, acts with great dignity. Miss Fischer's parents are duly dignified.

"THE RIGHT CLUE."

(Imp Comedy. Released March 2.)

The \$100 Prize Scenario.

Novelists, dramatists and scenario writers are fond of "clue" themes. The illustrious Sherlock Holmes, it will be remembered, makes many wonderful discoveries on what seems to be very slender evidence. It is a trick of the stage detective and the detective of the novel to evolve something out of nothing, but the audience and the reader like this sort of pabulum. They like to see the mystery solved by just this sort of slender material or evidence. Miss Carter very adroitly avails herself of this fact. The central idea of her story is an exceedingly clever one. Some papers mysteriously disappear; the clue, the right clue, to the mystery is some cigar ash.

Detective W. R. Daly seizes this clue and he follows it up patiently, persistently and pertinaciously, until he finally locates the missing documents in the hat of a policeman. Just imagine that! Some papers disappear, some cigar ash is found, and by means of this cigar ash the papers are traced and recovered.

This very clever piece of comedy work is bound to make your patrons laugh, Mr. Exhibitor-Man. Take it from us, that W. R. Daly, in the part of the humorous detective of this film, out-Dalys Daly; he is funny in every fibre.

Miss Carter hit upon an ingenious theme in this story. It is cleverly and ingeniously worked out by the Imp comedians, and will add to the fame of the Imp Films Company's Saturday releases.

"For Thee, My Love, For Thee"

Mr. Exhibitor Man (likewise Mrs. and Miss Exhibitress), every blessed line of every blessed one of the Notices printed below is for you, "For Thee, My Love, for Thee," so—verbum sat sapientiae, which is some kinder Latin for: Sit up and take notice of these notices, for your own health and pockets' sake. Read 'em one by one:

No. 1—Photos of the Imp Players.

The Imp Films Company, No. 102 West 101st Street, New York City, are issuing a set of photo-engravings of the Imp Players—King Baggot, William Shay, W. R. Daly, E. J. Le Saint, Ed. Lyons, J. R. Cumpson, H. S. Mack, Margarita Fischer and Grace Lewis. The set of ten photo-engravings will be mailed to any address for 50 cents. Every exhibitor should provide himself with a number of these sets. He could distribute them amongst his audiences as souvenirs.

No. 2—Posters for the Imp Split.

We want the exhibitor to let us know whether we shall, in future, issue two posters for our regular Saturday split Imp or not. As he is aware, one poster would be sufficient if the two subjects on the reel were never separated. But that would defeat the purpose of the split reel. Now, then, what do you want in this matter? Do you want a poster for each separate subject on a split, and shall we make them accordingly? Let us know; and, besides letting us know, let your Exchange know. It is entirely up to you, Mr. Exhibitor.

No. 3—"The Implet" Wants a Picture of You and Your Theatre.

Dear Friend Exhibitor: We want your photograph, and we want a photograph of your theatre. Send us either or both, and we will find a corner for it or them in "The Implet."

No. 4—We Invite Criticisms of "The Imp" Pictures.

Whenever you see anything in an Imp picture calling for criticism or comment, sit down at once and write us what is on your mind. We invite your opinions on our pictures and will publish them. Let us know what you think. Say it with as few words as possible. What we

would like to do every week is to devote a column of "The Implet" to publishing the opinions of Imp exhibitors on Imp pictures. There's a double reason for this. Your criticisms will help us to help you. That is the principal object of "The Implet."

No. 5—"Millionaire for a Day."

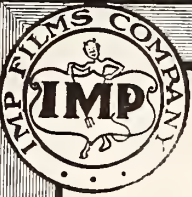
The man who came from Wilkes-Barre to New York recently and lived the life of a millionaire for a day gave the newspapers plenty to write about. He slept and dined at the Waldorf-Astoria, did things in great style, painted little old New York a bright red twice round the clock and then went home. The Imp Films Company will shortly release a picture on this subject, "A Millionaire for a Day." If the picture does not exactly tell your audience how it feels to be a millionaire for a day, it, at any rate, will show them how it looks. "A Millionaire for a Day" will be the most strikingly original piece of comedy work put out by the Imp Films Company.

No. 6—"Brickbats and Bouquets."

This is the title of a book which we are mailing free to any one who will take the trouble to write for it to The Imp Films Company, No. 102 West 101st Street, New York City. It is a book of about 60 pages, and the contributors to it are Independent exhibitors all over the United States and Canada. This is how we made the book: In October we sent out a circular to exhibitors, asking them if they were, or were not, in favor of Three Imps a Week. We also asked them to state their reasons one way or another.

The replies astonished and pleased us. They came in by the hundred. There is an overwhelming desire for Three Imps a Week; and the reasons why are given. The majority want comedy; some want industrial, some want dramas, and others want educational. But ALL—or NEARLY ALL—want Three-a-Week. And since December they have had them. But the book is of general, as well as of particular, value. We have printed the "Brickbats" as well as the "Bouquets." We have been fair, in the interests of The Imp Company; we are fair in the interests of the general film business. Mr. Exhibitor and Mr. Exchange Man, let us send you a copy of "Brickbats and Bouquets." It is indispensable to you.

WHERE IMP FILMS ARE SHOWN**BOND THEATRE, Pontiac, Illinois**



THE RIGHT CLUE

Copyright 1912 by Imp Films Company



A most ingenious detective story. The scenario for this picture won the \$100 prize in the Imp Films Company's world wide competition.

On the same reel is "BEAT AT HIS OWN GAME"
a screaming story of jealousy and its consequences.

3-2-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



THEY LIKE THE "IMPLET" AND THE "IMPS"

LIKES THE IMPLET.

To the Editor.

Sir: I do not miss my breakfast, and have no desire to do so. I am equally as anxious not to miss "The Implet," and am therefore writing to ask if you will kindly send it to me, and at the same time place my name on your "mailing list."

I am a great admirer of your productions, and take great pleasure in exhibiting any of your films.

Miss Grace Lewis is a personal friend of Mrs. Fisher and myself, and I shall greatly appreciate it if you will kindly convey our kindest regards and remembrances to her.

Thanking you in anticipation, I am
Yours truly,

PERCY FISHER,
Proprietor and Manager.

"The Mirror," Florence, S. C., Jan. 31, 1912.

LIKES THE IMPLET.

To the Editor.

Sir: Enclosed please find post card showing my picture theatre, the "Imp," together with myself and family. Have been running the "IMP" since last May, using Independent pictures, and doing fine. The only trouble is that we do not get enough IMPS, as they are considered by my patrons as the **very** best pictures shown.

"The Implet" is quite a sheet and am glad to receive it.
Yours truly,

W. T. FRAYBACK,
Manager.

Imp Theatre, Syracuse, Kans., Feb. 2, 1912.

LIKES THE IMPS.

To the Editor.

Sir: Being of the same opinion as Mr. Miller, of Fremont, O., that if the exhibitor has a kick coming on pictures he should make it to the maker of the film and not the exchange, which I think will enable them to rectify some of the plots that are put in films, and the public is demanding the best films, like the I. M. P.'s—that is it, the I.M.P.'s, Laemmle's IMPS, the greatest of all films; and I candidly think—and so do most other exhibitors—that Laemmle and the IMPS have done a lot for Independents to get where they are to-day—best of all makers. I only boost the IMP sixteen hours a day, and sleep eight with a wish of awakening and finding a program with an IMP on it, which my patrons are always loyal to and fill my house and go away pleased and tell their neighbors and friends. And they all come again. Let the good work continue.

Very respectfully,

HARRY E. SHAW,
Another IMP Booster.

Luna Theatre, Fostoria, Ohio, Feb. 2, 1912.

LIKES THE IMPS AND "THE IMPLET."

To the Editor.

Congratulations right off the reel for "The Implet." There is no question in my mind but that you will make this "Implet" the greatest house organ in the country.

Yours in haste,

T. H. QUILL.

Chicago, Ill., Feb. 2, 1912.

LIKES THE IMPS AND "THE IMPLET."

To the Editor.

Sir: Enclosed you will find two views of the theatre of which I am manager. I would like to have one or both of them run in "The Implet." The IMPS are our leading pictures here.

Yours for success,

F. L. SMITH.

Jewel Theatre, Winfield, Kans., Jan. 30, 1912.

LIKES "THE IMPLET" AND THE IMPS.

To the Editor.

Sir: Just a few lines to express my appreciation in behalf of "The Implet." This certainly is a great little organ, as you call it, and you ought to do well with same.

I am passing them out to our exhibitors, and will endeavor to get you some yearly subscriptions.

Very truly,

F. A. VAN HUSAN, Jr.

Omaha, Nebr., Feb. 5, 1912.

LIKES THE IMPLET

To the Editor.

Gentlemen: I am now receiving your IMP-LET and must say it is great, and a good deal better than your past Lobby Sheets. Enclosed you will find a circular, which gives you a mere idea of how I advertise my pictures, the picture which I am advertising this week is one of your products. I have a Wednesday and a Friday of each week as my "Feature Picture Nights." And, believe me, I take great care in selecting my pictures for those two nights because when I say "Feature Picture" my patrons are all positively assured that they will see a picture out of the ordinary kind, in plain English, "a feature."

Wishing you all the success in the world, I remain, thanking you in advance,

Sincerely yours,

JOS. E. GAHN.

413 Sidell Ave., Algiers, La., Feb. 5, 1912.

This is how Mr. Gahn advertises the Imp masterpiece, "From the Bottom of the Sea":

MARKET THEATRE

Next to Foto Market

Sidell Avenue, Algiers, La.

COMING!

COMING!

Wednesday Night, February 7th

Extra Feature Picture,

"FROM THE BOTTOM OF THE SEA."

2000

Feet of Film

2000

A strong, educational, dramatic picture. The greatest I.M.P. Film ever made in America. Don't be satisfied reading this circular only, but come and see this great masterpiece. The subject deals with the sinking of a submarine boat. A young officer volunteers to save the crew by letting himself be shot through the torpedo tube, while the boat was at the bottom of the sea. All this you see, and more, with a true love story, weaving in and out with a heart's intense interest.

DON'T FAIL TO SEE

The submarine boat rise and sink, and all the other details as though they were on the boat. Nothing like it ever attempted in Motion Photography before.

Don't Forget the Date

POSITIVELY ONE NIGHT ONLY

LIKES THE IMPLET.

To the Editor.

Sir: Received to-day a copy of "The Implet," No. 3, which is the first number I have received; and would appreciate having you forward Numbers 1 and 2, as I do not wish to lose any up-to-date news or suggestions, such as "The Implet" contains. I am enclosing a picture which will show you how we advertise our special features. Our model of the submarine attracted much attention, and "From the Bottom of the Sea" was highly appreciated by our audience. I will always enjoy showing such productions.

Respectfully,

G. W. ERDMANN.

Manager.

Bijou Dream,
Buffalo, N. Y.

LIKES THE IMPS AND "THE IMPLET."

To the Editor.

Sir: I consider the picture, "From the Bottom of the Sea," one of the best and most instructive pictures ever shown here. The Imp pictures are always good, and am glad when we get them—in fact, all my patrons are delighted with Imp pictures.

With best wishes for the "Imps" and "The Implet," I remain,

Yours truly,

J. H. GRADY.

The Lyric Theatre,
Sumter, S. C.

LIKES THE IMPS.

To the Editor.

Sir: Who said the Imps were no good? They are all right. Our patrons are simply going wild about them. Don't know what we will do with the crowds, if Imps keep on growing any better. Without a doubt Imp pictures are rivals to any of the other make of pictures which we are running. The performers are simply magnificent, photography superb and the acting perfect, in every way. I am strongly in favor of Three Imps every week because our patrons want them and could use three more a week.

Very truly yours,

WM. J. HAHNEL.

Home Theatre,
2817 Clybourne St.,
Milwaukee, Wis., Feb. 1, 1912.

CALENDAR OF IMP RELEASE DATES

Thursday, February 1—The Power of Conscience,	Drama
Saturday, February 3—O'Brien's Busy Day—Brown Moves in Town,	Comedy
Monday, February 5—The Helping Hand,	Drama
Thursday, February 8—Mrs. Matthews, Dressmaker,	Drama
Saturday, February 10—Who Wears Them (Comedy), Tea Industry,	Industrial
Monday, February 12—Reflections from the Firelight,	Drama
Thursday, February 15—Through the Flames	Drama
Saturday, February 17—Tables Turned	Comedy
Monday, February 19—A Modern Highwayman	Drama
Thursday, February 22—The Lie	Drama
Saturday, February 24—The Broken Lease	Comedy
Monday, February 26—The Immigrant's Violin	Drama
Thursday, February 29—The Rose of California	Drama
Saturday, March 2—The Right Clue—Beat at His Own Game	Comedy

WHERE IMP FILMS ARE SHOWN



ACME THEATRE, Newcastle, Pa.



JEWEL THEATRE
Winfield, Kan.





THE IMPLET

Vol. 1 No. 7

MARCH 2, 1912

Price Five Cents

THE STORIES OF THE IMP FILMS

GREAT NEW FEATURE OF THE IMPLET

A Moving Picture Story Every Week

DURING the past few months the Imp Films Company has had requests from magazines and newspapers all over the country for pictures and synopses of Imp films, so that they could be turned into stories. We have felt obliged to decline those requests for several reasons. In the first place, stories so made, must necessarily have a somewhat artificial aspect because the authors of them are dealing with imperfect material.

In the next place we had contemplated going "one better" than any of these publications. We had decided to write our own stories for our own readers. Our circle of readers, by the way, is a world wide one.

Who is more fitted to write a moving picture story than the author who lives, moves, and so to speak, has his being amongst the characters in the stories of the films? Nobody, of course.

That's just what we are doing. We are living, as it were, amongst the very people who figure in the casts of our plays, week by week, in The Implet. We enter into their lives; we exist in the scenes, where they exist; we suffer with them; we rejoice with them, in fact, "their people are our people."

So as we said before, who is more fitted to write the stories of which the Imp films are necessarily only brief glimpses, than one whose very life is part of those stories.

So it comes to this. In next week's Implet, that is No. 8, we shall commence a weekly series of stories based upon our own pictures. These stories will be written by a practiced hand and the practiced hand is the hand of the Editor of this paper, who the reader may like to know, is a practical novelist and story writer of several year's standing. So look out, reader, for No. 8 of The Implet, and the first Imp story which is entitled, "WHERE PATHS MEET," fully illustrated.

IMPORTANT NOTICE

The Imp Films Company's stories are strictly copyrighted and must not be reproduced without special permission or arrangement. EDITOR.

102 West 101st St.
NEW YORK CITY

The "Implet"

THE MOVING PICTURE NEWSPAPER

Edited by THOMAS BEDDING

Published at 102 West 101st Street, New York

SUBSCRIPTION PRICE, \$1.00 PER YEAR
SINGLE COPY, 5 CENTS

"FROM THE BOTTOM OF THE SEA" IN ENGLAND.

A Powerful Poster.

Those who believe in the power of a striking poster—and that includes all wise showmen—will admire Mr. J. F. Brockliss' fine production in connection with that sensational "Imp" subject, "From the Bottom of the Sea." Even if this were not one of the most exciting and realistic dramas which have ever been staged, it would almost be worth booking on account of the bill. It is a poster which will simply drag the people in.—The Bioscope (London).

Record Sale in England.

Mr. J. Frank Brockliss, the London agent of the Imp Films Company, writes us that he has made an enormously large sale of the celebrated Imp picture, "From the Bottom of the Sea," which as all Impleteers—that is, readers of "The Implet" know—is still attracting favorable attention in all parts of the United States.

"From the Bottom of the Sea" is still selling across the Atlantic, and, so far, its sale is larger than that of any other American made Independent Moving Picture.

It is an Imp record and an Independent record!

The Sherman Law and the Moving Picture Business

The public attention has been so concentrated upon those sections of the Sherman Law which can be enforced only by the Department of Justice, that many people who have been injured by violators of that statute never knew, or have forgotten, that it contains one section which is devoted entirely to their wrongs and their remedies. That is Section 7 of the statute, and that section is as follows:

"Any person who shall be injured in his business or property by any other person or corporation by reason of anything forbidden or declared to be unlawful by this act, may sue therefor in any Circuit Court of the United States in the district in which the defendant resides or is found, without respect to the amount in controversy, and shall recover threefold the damages by him sustained, and the costs of suit, including a reasonable attorney's fee."

Section 8 of the statute also provides that the word "person" wherever it is used in the statute, shall be deemed to include any corporation or association lawfully existing anywhere.

Many thousands of persons, corporations and associations at this moment have rights of action under Section 7 of the Sherman Law, against one or more of the many hundreds of persons or corporations which have been violating that statute, and have thereby been inflicting injury upon the business of those many thousands of persons, corporations and associations. Moreover, each of these rights of action is good for three times the amount of damages sustained, as the result of the injury upon which it is based, plus the costs of a proper suit to recover that money, and plus also a reasonable fee to be paid to the attorney who prosecutes the suit.

Now that the Supreme Court of the United States in the Standard Oil case and also in the American Tobacco case, has decided that the conduct of the numerous defendants in these cases constituted violations of the Sherman Law, it is in perfect order for the thousands of persons, corporations and associations who have been injured by these violations, and by other violations of the Sherman Law by other combinations in restraint of trade or commerce, to bring suits against those

violators to recover the judgments to which, according to Section 7 of the Sherman Law, the injured persons, partnerships and associations are entitled.

The proper step to be first taken by any corporation or association, which feels that it has a just grievance against some violator of the Sherman Law, would consist in consulting, in a preliminary way, some good lawyer who is particularly acquainted with that department of practice, with a view to learn from him whether the particular grievance in question does or does not constitute a proper foundation for an action against the party which has caused the grievance to be felt. It is not necessary to pay such a lawyer a large retainer before definitely learning from him what are the legal rights and remedies of the party consulting him; and therefore parties having grievances against violators of the Sherman Law should not hesitate or delay to definitely ascertain what are their rights and remedies.

On October 12, the United States Circuit Court, sitting at Toledo, Ohio, handed down a decree disposing of the federal suit entered in the United States Circuit Court at Cleveland, on March 3 against thirty-five electrical and other manufacturing companies on the charge of engaging in "unlawful contracts, combinations and conspiracies to restrain the trade and commerce among and between the several states and territories of the United States in incandescent lamps and to monopolize the same."

The several companies comprising the electric trust are forbidden to make contracts with other manufacturers whereby the latter are bound not to sell their goods in open market. They are enjoined from discriminating against any dealer, jobber or consumer. They are enjoined from preventing the fixing of retail prices, they are enjoined from utilizing any patents which they may have or claim to have as the means of controlling manufacturers. In other words, the vital principle of freedom of trade has been vindicated. Combinations or individuals are deprived of the power of coercing the individual tradesman in the exercise of his business. So far as the electric lamp industry is concerned, any one may now buy or sell where and as he chooses.

INTERPRETIVE DANCING ON THE SCREEN

Countess Thamara de Swirsky

Dances for the Imps.

An Unique Imp Film.

The Imp split reel release of Saturday, March 23rd, will consist in part of a remarkable picture illustrative of interpretive dancing. This is the first time this subject has been filmed, and it will probably be the last. The film will thus be altogether unique.

The Imp Films Company, at great cost, secured the services of the Countess Thamara de Swirsky in making the dances. She has danced exclusively for an Imp film. She will not dance for any other moving picture.

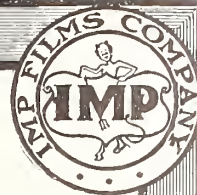
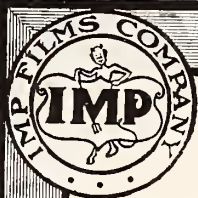
The Countess de Swirsky is a noble Russian girl who studied pianoforte playing in Paris and became an accomplished executant on the piano. Then she took up the study of interpretive dancing—that is, the representation of poetry and music by dances. Coming to this country two or three years ago, she appeared in the Metropolitan Opera House, New York City; at the Boston Opera House, and before many important social gatherings. By the aid of her art she interprets Oriental subjects, classical subjects and musical subjects.

The series of dances which appear in the Imp release includes the dance, "Spirit of Music," a humorous dance, and a series of beautiful plastic poses. This film has been passed by the National Board of Censorship and is perfectly refined. It will be suitably tinted and is to be accompanied by music especially chosen to illustrate the various dances.

Every exhibitor should demand, and insist on getting, the Imp split reel of March 16th, containing these remarkably beautiful dances by the Countess de Swirsky. The accompanying cut illustrates one of them.



Countess Thamara de Swirsky



FAR FROM THE BEATEN TRACK

Copyright 1912 by Imp Films Company



A problem picture of two men and a woman.
A strange man enters into the lives of a
husband and wife up in the Hudson Bay
territory, and the wife decides
for the stranger.

3-4-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



Imp Players:

E. J. LE SAINT

Mr. Le Saint, who joined the Imp Films Company's acting force toward the close of the year 1910, had had a lengthy and varied experience on the regular stage. He had been in the theatrical profession for fifteen years, playing everything from bits to leads. Stock work claimed him the best part of ten years. He was usually engaged for heavies, a line of work which Mr. Le Saint says he loved better than any.

The Imp Films Company was the first moving picture company for which Mr. Le Saint worked. He remarked to us: "If the Imp Company continues to treat me as they have in the past I am going to remain with them."

Mr. Le Saint's work in the Imp pictures is always finished and thorough, ranging between light comedy and very dramatic stuff. Imp fans will recall the fine part he played in "The Dumb Messenger." This was that of a very determined would-be burglar, who, however, was cured of his attempted perfidy by another and very real burglar. In "The Little Stocking," a Christmas story, Mr. Le Saint played the part of a good-natured genial friend of a young man who went West to make his fortune for his wife and daughter. The success of this film hinged upon Mr. Le Saint's characterization of the friend of the dead man.

Then there is that brisk comedy, "All a Mistake," in which we again see Mr. Le Saint in one of his genial roles. By way of contrast to this, he is the alcoholic old rake in "Where Paths Meet," a gruesome but fine piece of heavy acting. Still more recently Mr. Le Saint made a welcome first appearance in "The Rose of California," in which he played the Padre.

Mr. Le Saint is personally the very pink of good nature and is well liked by all who come in touch with him.

T. B.



CASTS OF THE IMP PLAYS

"FAR FROM THE BEATEN TRACK."

(Imp Drama. Release, Monday, March 4, 1912.)

Written and Produced by Otis Turner.

MARIE SIMMS.....Vivian Prescott

NAT SIMMS.....King Baggot

CORLISS RALEIGH.....W. R. Daly

"THE CALL OF THE DRUM."

(Imp Drama. Release, Thursday, March 7, 1912.)

Written by L. E. Sweetser, Belfast, Me.

Produced by F. J. Grandon.

CORPORAL ELLISON.....Harry Pollard

ETHEL BRADY.....Margarita Fischer

EUGENE BRADY.....Edward Lyons

"THE HOME STRIKE-BREAKERS."

(Imp Comedy. Release Saturday, March 9, 1912.)

Written by Chas. Ade, Joplin, Mo.

Produced by W. R. Daly.

DICK SPIVENS.....H. S. Mack

MICHAEL MCCARTHY.....J. R. Cumpson

MRS. MCCARTHY.....Mrs. Weston

"THE IMPLET" IN ENGLAND.

"The Implet" is the title of a little eight-page sheet edited by Mr. Thomas Bedding, mainly to further the interests of the Imp Films Company and to spread a wider knowledge of moving pictures throughout America and elsewhere. The first number contains a sketch of Mr. Carl Laemmle and reviews of some of the coming Imp releases, together with a biography of Mr. King Baggot, one of the Imp Stock Company, and other interesting items.—Kinematograph Weekly.

ON THE SCREEN

By "Lux Graphicus."

My favorite recreation is feeding the squirrels in Central Park. I thought that I had a monopoly of the knowledge of this fact, but it has leaked out. I am no longer monarch of all I survey, with the squirrels for my companions, like another Robinson Crusoe on a desert island. Maude Barrymore has found me out. Her enthusiasm has led her to invade my retreat. So if, reader, at any time you should be passing the squirrel part of Central Park and see a tall, melancholy looking man listening to the outpourings of a beautiful blonde, do not mistake things. It is just "Lux Graphicus" listening to Maude Barrymore.

The other morning there was a frou-frou and a rustle of feminine flounces. Maude had hopped out of her auto and spied me communing with nature, plus the squirrels. Breathlessly she started: "That 'Rose of California' of yours, with that dear, delightful Mr. Le Saint as the Padre; Margarita Fischer, as the lovely little Donna Rosa; Harry Pollard as the young American; the horse riding, the Mission architecture; the mountains; the furious old Ranchero, and all of that. Oh, MY, Luxy!"

"What about it?" said I, for at that moment my mind was more intent upon the peanut which the pretty, little brown fellow was timidly advancing to take from my fingers. "What about it?" I repeated. There was a pause. I looked up into the glorious eyes of the beauteous Maude. She IS beauteous, too. Everybody says so when they see her on the Broadway stage; when they see her pictures in my favorite papers, the Dramatic Mirror, and the Morning Telegraph; above all things, when they see the delightful girl herself leaning back in her incomparable limousine in that part of Central Park where the squirrels do not intrude.

"What about it?" repeated Maude. "Why, Luxy, it is this: That picture is just full of the atmosphere and sentiment of the subject. Now, it is not a very melo-dramatic story, but it is true to life, naturally drawn, and oh, so very cleverly acted, especially by Margarita Fischer! You

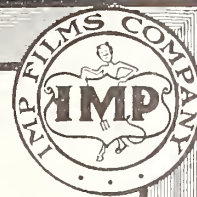
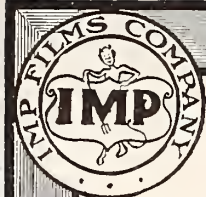
know, Luxy, I just love that dear girl.* She is quite too clever for anything in all she undertakes."

"But the settings! They are splendid. How I would like to, if possible, transport my Broadway audiences to that lovely San Gabriel and act before them, as Miss Fischer acted there for that picture. But, deary me, we cannot have everything in this world, I suppose! Fancy, Luxy, I am drawing \$2,000 a week, and here am I discontented with my lot."

"Why is it, I wonder? I suppose it is because I see that your players in such a picture as 'The Rose of California' can really let themselves go in the proper environment of the subject. Why, Luxy, Mr. Le Saint, Miss Fischer, Mr. Pollard and the other people, must have actually FELT, down there at San Gabriel, as if they were the REAL people they impersonated, much more easily than they could have felt if they had been acting on a Broadway stage."

"So you like the picture, Maude?" said I. "Like it?" she replied. "I JUST LOVE IT! It is so full of atmosphere, sentiment and, to me, at any rate, convincing. I declare to you, Luxy, that your Imp pictures, the more I see them, the more they are convincing me. I started in to criticise them. Then I began to like them. Then to love them. Now, the conviction of their fine qualities is—is—is—well, it is just obsessing me. Know what I mean?" I said I THOUGHT I knew. I didn't. "So glad!" she replied. "Won't you send me to California one of these days?" I mildly hinted that the Company might possibly avail themselves of Maude's services in the sweet by and bye.

"That's a good boy," replied Maude. "Guess I'll leave you to your squirrels now. My car's waiting. I must be off. Shall I see you at Mrs. Vanderbilt's reception to-night?" I replied that if I could spare time from my appointment with Mr. Andrew Carnegie I would meet the dear girl at Mrs. V.'s. So off she went and left me to my squirrels.



THE CALL OF THE DRUM

Copyright 1912 by Imp Films Company



An old soldier is lured back from civic
life to the society of his former
comrades-in-arms.

3-7-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



"FAR FROM THE BEATEN TRACK."

(Imp Drama. Release, Monday, March 4, 1912.)

It is so much the fashion amongst moving picture makers to send out films which have the conventional happy ending that some degree of interest will no doubt be aroused by the fact that "Far From the Beaten Track" is not cast on conventional lines. Otis Turner, the author and producer of this picture, feels that in this play he has made a departure which is demanded by many moving picture theatre exhibitors. These people, and through them the public, want something different than the conventional story conventionally treated.

Then again Mr. Turner has evidence that in Europe such a subject as this will be appreciated. It will be of interest to us of "The Implet" and other manufacturers to see the result of this experiment.

The story is boldly drawn and clearly treated. Into the lives of a couple living remote from the centers of civilization comes another man. Life for a woman, amongst snowy solitudes, where her husband has to trap animals for their skins, is brightened by the advent of this handsome and sporting stranger.

The visitor and the wife fall in love. The husband discovers the fact, but keeps it to himself, and only discloses his knowledge when the other man falls into a trap, is lamed and is tended by the wife. The husband accepts the situation, after the wife has transferred her affections from him to the stranger; leaves them together, and returns to his lonely home.

The play is a perfect piece of stage construction; the scenes are beautifully rendered; the settings well chosen, and the acting is just what would be expected from three such artists as King Baggot, W. R. Daly and Vivian Prescott, but—is the interrogation ending to the liking of the exhibitors and through them the general public?

It will be interesting to see if it is. If you glance at the synopses of most American picture makers, you will find that the vast majority of the stories have happy endings, or rather the audience is not left in doubt as to the issue of things.

In "Far From the Beaten Track" when you rise from your seat in the theatre, you are left to conjecture what happens to the husband, and to his wife and the other man. This is certainly a powerful, if problematical, ending.

"THE CALL OF THE DRUM."

(Imp Drama. Release, Thursday, March 7, 1912.)

The second Imp California release takes for its theme a very pretty piece of sentiment. All of us are swayed by sentiment at times; few of us are able to resist the blandishments of attractive old associations. It is said when an actor gets a holiday he passes his time in going to see other actors act; the force of old association is so strong upon him.

Old soldiers like to associate with each other, and, to the civilian, never look so nappy as when they are living their martial days over again.

Old Corporal Ellison was unable to resist the glamour of his former life, although his newly married daughter tried very hard to break him in to a new condition of things. She had just gotten married and there was room for the old man in her home. Woman-like, she thought it was easy to make him comfortable in his declining years; probably she had visions of making him useful about the house, getting him to tend the garden and run errands when hubby was not about.

Now old Corporal Ellison dreamed dreams, and mighty stirring dreams they were. The comrades of the old days appeared to him. He saw them as he used to see himself when on the battlefield. He heard the trumpet and the drum and the rhythmical tread of the men with whom he fought and, maybe, bled. It came to this that he was unable to resist returning to his old comrades in the Soldiers' Home, which both he and they loved so much. So away he goes, being pursued by the young couple in a very up-to-date automobile, indeed. But sentiment triumphed, and the newlyweds went home without the veteran.

The picture is remarkable for the fact that Harry Pollard appears in the character of the old soldier, a somewhat new role for him. Pollard, in fact, is the play. He carries the whole thing through on his own shoulders from start to finish.

The settings are delightful and fresh. After the familiar views of the East, they must greet audiences with extra freshness. "The Call of the Drum" is a powerful Imp offering, and it is full of tenderness and sentiment and nicely graded acting.

The Implet Endorses The Sales Co.

The following circular has been issued to Exhibitors by the Motion Picture Distributing and Sales Company. "The Implet" endorses every word of the circular:

Dear Mr. Exhibitor:

The Motion Picture Distributing and Sales Company has just won a most important legal decision.

On February 5th, 1912, Judge Hand of the United States District Court for the Southern District of New York, rendered decision in the suit for alleged infringement of the Latham Patent 707934, brought by the Motion Picture Patents Company, against the Independent Moving Picture Company of America, dismissing the Bill of Complaint on the ground of non-infringement, with costs.

This is indeed a great victory for the Independent cause, and it is due solely to the efforts of the Motion Picture Distributing and Sales Company.

This patent, it was claimed, covered and controlled not only all of the projectors employed by the Independent Exhibitors throughout the country, but also all the cameras employed by all the Independent Film Manufacturers. It specifically claimed the continuous feed by means of sprocket and perforated film, also the loop or slack portion of film which supplied the intermittent feed.

Can you realize just how sweeping is the claim of the Patents Company and what it means to you and every one engaged in Moving Picture Industry—outside of the Trust—to defeat this suit.

The absolute justice of our cause we have never for a moment doubted.

The claims of Latham, the patentee (but not the inventor), are absurd; they were discredited by everybody until they were brought up and an

attempt made to enforce them by the power of money.

The power of money secures for the trust the best legal talent in the land. We are compelled to secure equal talent regardless of the cost.

We have no fear of the ultimate outcome of these law suits. We will defeat them in the end as we have defeated them in the beginning. We ask no contributions and we expect none, but we do ask for your support and we expect it. We ask for it unreservedly and exclusively.

The Motion Picture Distributing and Sales Company stands alone the champion of the Independent Cause. Its fight is your fight. But for that fight the Trust would monopolize the Moving Picture Industry; establish all its own exchanges, tax all exhibitors for the use of projectors, dictate what service they should use and what price they should pay. If you do not want to be dominated by the trust you must stand by the Sales Company. Stand by us now as you stood by us in the beginning.

Every Exhibitor is benefited by the fight the Sales Company is putting up. You need us and we need you. When you are tempted to use other films than the Sales Company's, remember that you are throwing away ammunition that could be used to fight your battles. We want your support. You can strengthen our hand. We must retain the best legal talent in the land. You can help us. How? By using the Sales Company's Films exclusively. Do this and depend upon us to defend you against law suits and injunctions for alleged infringement of patents, and we will not fail you.

Let your motto be one for all—and all for one.

Yours very truly,

MOTION PICTURE DISTRIBUTING AND SALES COMPANY.

"THE HOME STRIKE-BREAKERS."

(Imp \$60 Prize Scenario Comedy. Release, March 9, 1912.)

Here's where we "busted" ourselves with laughter and displaced several buttons from the editorial vest in our hilarity. Charles Ade wrote this funny scenario, J. R. Cumpson and Mrs. Weston acted it, and W. R. Daly produced it—one of the funniest combinations in recent Imp releases.

Here's the story, and a jolly good story it is: "Mickey" McCarthy and his associates struck work and left the builder-man in a dilemma. He offered \$500 reward to anybody who would "break the strike." The strike-breakers formed a local, and elected "Mickey" as president. But this sort of thing did not fill the cupboards of the strike-breakers' wives' kitchens. So the wives set the men to work and formed their own local.

And the woman's local got the business, and they went to laying bricks, which work the men had neglected. Mighty fine workers the women started to be, until the men got sick of the wash tub and similar occupations and sneaked back to brick laying. Meanwhile, the builder-man kept his promise, paid out the \$500 check to the "strike-breaker." And who should this be but Mrs. McCarthy, who thus cured her husband of laziness and fool "local" propositions, and pocketed \$500 besides.

Now, we who write this are very solemn persons, as the readers of "The Implet" know, but we swear to you by all our gods and goddesses that we screamed ourselves into violent headaches when we watched this picture.

It is the funniest Imp comedy, acted by the funniest collection of funny actors, which has recently been released.

"RHODA ROYAL'S TRAINED HORSES."

(On the same reel as "The Home Strike-Breakers.")

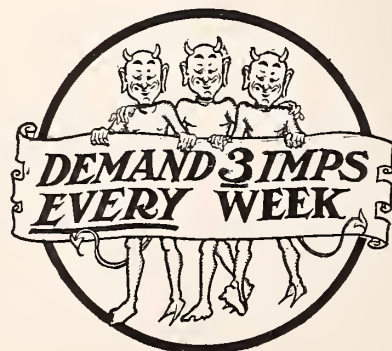
The animal is always popular in moving pictures. It does not matter whether it is a dog, or a cat, a buffalo, elephant or a horse. The children amongst audiences always appreciate this sort of thing.

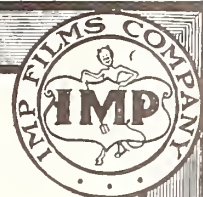
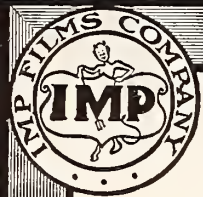
They will surely appreciate the film illustrating Rhoda Royal's Trained Horses. The Rhoda Royal Circus is very well known throughout the country for the beauty and cleverness of its animal performers. In this picture we see horses, dogs, and other animals being put through their evolutions. They do clever tricks in a way which suggests that they like it.

The film, besides being interesting in virtue of its subject, is a very fine piece of photography.



Scene from "FAR FROM THE BEATEN TRACK"





THE HOME STRIKE BREAKERS

Copyright 1912 by Imp Films Company



Mrs. Michael McCarthy breaks up a strike of which her husband is the leader and pockets a reward of \$500 for doing so.

On the same reel, "RHODA ROYAL'S TRAINED HORSES"
a fascinating animal study.

3-9-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



LIKE THE "IMPLET" AND THE "IMPS"

LIKES THE IMPS.

To the Editor,
Sir: Congratulations on publicity for Carl Miller (whom I esteem as a personal friend). My Exchange does not buy "3" Imps. Have used the Anvil Chorus to a finish, for them to furnish me with all Imps, but unavailable. Please advise immediate vicinity Exchange who does buy Imps, sufficient to supply "3" Imps each week. Program changes daily. Must have "2" Thanhouser, also, each week. Using 18 reels each week. Keep it up. GREAT!

Respectfully,

B. E. REYNOLDS.

The Star Theatre,
Ann Arbor, Mich., Feb. 6, 1912.

(See page 2, No. 6, of "The Implet.")

LIKES THE IMPS AND "THE IMPLETS."

To the Editor,
Sir: Allow me to compliment you on your comedy production, "The Winning Miss." I do not hesitate to say that this is the best comedy that I have seen in the last two years, and I believe it shows King Baggot to better advantage in comedy than in drama.
I would like to know if it be possible for me to engage Mr. Baggot as a special attraction for my theatre every Friday evening or any other day that it is convenient for him.
Will you kindly let me hear from you on this matter and oblige

Yours very truly,

G. A. ROBINSON.

Colonial Theatre,
West Hoboken, N. J., Feb. 1, 1912.

LIKES THE IMPS.

To the Editor,
Sir: The Imp pictures are simply grand. "The Greatest Dam in the World" is a wonderful picture. I wish the third Imp picture would all be of this nature, scenic or industrial.
Yours truly,

L. C. SEVERNS.

The Crescent Theatre,
Holdrege, Nebr., Feb. 8, 1912.

LIKES THE IMPS AND "THE IMPLET."

To the Editor,
Sir: I am receiving "The Implet" and am certainly proud of it. The contents are bright, sparkling and businesslike, and it certainly is a fine addition to an already fine production, "The Imp Pictures." You may be able to improve Imp pictures, but I doubt it, and can't see where I could suggest but one thing, and that is "more of them."
I would like to have you send me "Brickbats and Bouquets," and you will find enclosed 50 cents for a set of photographs of the Imp players.
Thanking you for your kindness in all matters, I remain,

Yours truly,

CHARLES DILL.

Alhambra Theatre,
Clarksdale, Miss., Feb. 7, 1912.

P. S.—"When you see three devils that's the place I like to go; and if 'Hell' is like the pictures, then let me go down below."

LIKES "THE IMPLET" AND THE IMPS.

To the Editor,
Sir: I have been receiving your circulars, also "Implet," which is very interesting.
I have my lobby all decorated with Imp circulars, and find they are quite an attraction to my patrons, who stand and read them, and when I show an Imp film; it is always a business-getter.
There is nothing so good as the IMP. I heartily congratulate you on the fine work.
Please send me prices on photos of your entire company. You certainly are a star company, and your photography can't be beat. My exchange can't send me too many Imp films. I would run one every day if I could get it.
With best wishes and hoping you keep on with the good work, I am

Respectfully yours,

J. M. PETER.

Mgr. Grand Theatre,
Mineral Point, Wis., Feb. 13, 1912.

INDEPENDENT PROGRESS

By CARL LAEMMLE.

In my recent trip to the West I touched at, amongst other cities, Chicago, Minneapolis, Des Moines, and Omaha, putting in a few days of much needed rest at French Lick Springs, Ind.

The matters in which I was the more immediately concerned were, of course, the exchange and other businesses with which I myself am identified. But it is not necessary for me to touch on that. Nor under the circumstances will I say anything about the progress of the Imp Films in popularity with exchanges, exhibitors and the public. There are other pens at work in this publication which can more appropriately do this.

As a manufacturer of independent films, I addressed myself to the task of ascertaining what progress, if any, had been made by the Independent Manufacturers in the section of the country which I visited.

It is undoubtedly a fact that the Independent Side of the business now equals, at least, 50 per cent. of the whole. The signs indicate that there is a likelihood of even a greater percentage falling to the Independent Manufacturers.

Aside from sentimental reasons there is an additional and very strong cause indeed for this. Independent quality has advanced considerably in the last four months; the average quality has ascended very rapidly indeed. Several Independent Manufacturers are noticeably making very fine pictures. The American Company is producing many excellent Western films. The Solax, The Bison, The Thanhouser, The Rex, The Reliance and others are all putting out fine pictures.

In general it may be said that the Sales Company's program is very popular indeed with Independent exhibitors, who are increasing all the time.

To show how Independent exhibitors are increasing in numbers, I will mention that in Des Moines, some months ago, there were seven licensed houses; now, there are only two; the other five are running Independent films.

In the exchange end of matters much important work remains to be done, but the outlook is promising. As stated in The Implet in recent numbers the important point to keep in view is to maintain and, if necessary, to uphold and advance the quality of the Independent picture. Then the exhibitors will undoubtedly respond to the manufacturers' efforts to give them good pictures.

CALENDAR OF IMP RELEASE DATES

Thursday, February 1—The Power of Conscience,	Drama
Saturday, February 3—O'Brien's Busy Day—Brown Moves in Town,	Comedy
Monday, February 5—The Helping Hand,	Drama
Thursday, February 8—Mrs. Matthews, Dressmaker,	Drama
Saturday, February 10—Who Wears Them (Comedy), Tea Industry,	Industrial
Monday, February 12—Reflections from the Firelight,	Drama
Thursday, February 15—Through the Flames	Drama
Saturday, February 17—Tables Turned	Comedy
Monday, February 19—A Modern Highwayman	Drama
Thursday, February 22—The Lie	Drama
Saturday, February 24—The Broken Lease	Comedy
Monday, February 26—The Immigrant's Violin	Drama
Thursday, February 29—The Rose of California	Drama
Saturday, March 2—The Right Clue—Beat at His Own Game	Comedy

LIKES THE IMPS.

To the Editor.

Sir: Am getting "The Implet." Great! Delighted! I wonder if 200 or 80 Fifth Avenue know about it? Surely they know! Else they would not notify me that I have no right to run "Independent stuff." I was so scared from their notice that I called up my exchange, Buckeye Lake Shore Film Co., Columbus, O., and insisted on having my 3 Imps weekly.

Yours,

SAM HANTMAN.

Mgr. Princess Theatre,
Mt. Vernon, O., Feb. 13, 1912.

ANSWERS TO CORRESPONDENTS.

Name of Character.—Sam Hantman writes: Kindly let me know the name of the lady who played with King Baggot in "His Dress Shirt."
In Reply.—The lady was Mary Pickford, and her husband was not King Baggot, but W. R. Daly.

Names of Characters.—L. F. writes: Please give me the names of the actors who played the parts of the Lieutenant in "From the Bottom of the Sea" and the lead in "Executive Clemency."
In Reply.—William E. Shay was the Lieutenant in the film "From the Bottom of the Sea," and King Baggot played the male lead in "Executive Clemency."

Name of Character.—J. G. writes: Please tell me the name of the actor who played the "Gentleman Burglar" in "The Dumb Messenger."
Reply.—E. J. Le Saint.

MAR 10 1912

THE IMPLET

Vol. 1 No. 8

MARCH 9, 1912

Price Five Cents

"THE IMPLET" ENDORSES THE NATIONAL EXHIBITORS' LEAGUE AND ALL STATE ASSOCIATIONS OF EXHIBITORS.

There are two friends of the motion-picture exhibitor in this country. One is Carl Laemmle, the author of the article printed on the back page of this number of THE IMPLET. His friendship for the exhibitor is so well known as to have become proverbial.

The other friend of the exhibitor is the editor of THE IMPLET, whose weapon is his pen. This pen was wielded so forcibly on behalf of the exhibitor in the fall of 1910 that the enemies of the exhibitor prevailed, and his pen was reduced to idleness.

In the months of September and October the editor of this paper, in a series of articles printed elsewhere, outlined the need of the moving-picture Convention or League. This was the first time the suggestion was ever made. The ink of the first article was hardly dry when the Moving Picture Exhibitors' League was organized in Columbus, Ohio.

To-day the Moving Picture Exhibitors' League is a great power. Nearly half of the state exhibitors' associations are affiliated with the National League, which holds its convention at Chicago, Ill., in next August.

THE IMPLET desires to go on record as placing itself in line with the Exhibitors' League, and also with all exhibitors' associations throughout the country. Their objects are our objects. Our columns are open to their communications. Their success is our success.

THE IMPLET is the one and only publication in existence which directly appeals to the exhibitor. It embodies a policy independently arrived at by Carl Laemmle and the editor of THE IMPLET years ago. Therefore, it may claim to be consistent and consecutive in that policy. No other publication can justly make that claim.

Mr. Exhibitor, we, therefore, urge you, wherever you are, to join your local or state exhibitors' society. We urge each state exhibitors' association to become affiliated to the National League. By so doing the exhibitor becomes what he has been urged to become so frequently by the sponsors of this paper—the chief factor in the moving-picture business.

All exhibitors' association news will appear in our columns in due course. Those columns are open to individual associations and individual members of them, who will be guaranteed freedom of utterance in our pages.

Write to us.

STEREOSCOPIC MOVING PICTURES.

By the voluminous press clippings that are before us at this moment, we perceive that an old delusion is still prominent in the minds of lay writers on the motion picture. By "lay" writers, we mean the horde of superficialists, who, though absolutely ignorant of the theory and practice of the subject, yet have the hardihood to scribble in the newspapers and magazines on the subject. One of the pet themes of these people is the prediction of the time when we shall see moving pictures stereoscopically. This we shall never see in any useful degree.

THE IMPLET, as time goes on, will deal with the subject of the motion picture in all its aspects—theoretically and practically, scientifically and progressively, optically, chemically, physically—in fact, the paper will cover the entire field of the picture more completely than any other publication in the world.

That being so, we ask our numerous readers to accept the assurance that when they see paragraphs in the newspapers referring to stereoscopic motion pictures they are based on insufficient knowledge of the subject.

Stereoscopic moving pictures can be made; they can be projected, but they cannot be properly perceived by unaided vision. You must have a special kind of spectacle for enabling you to look at them—so that the left eye sees the left half of the picture and the right eye sees the right half of the picture. This is in accordance with the theory of binocular vision, which dates back not merely hundreds, but thousands, of years. In fact, the old Greek philosophers dealt with the subject.

Then, when you get your spectacles and look at your duplicated pictures you cut off so much light that the exhibition is worthless.

This is a plain statement of the reasons why stereoscopic moving pictures are impracticable.

If any of our exhibitor readers want further information on the subject and will let us know we will be pleased to give it in these pages.

While on the subject of the scientific side of the picture, we will also say to our readers that if they want any particular phase of the matter dealt with here, and they will let us know, we will write the article and print it in THE IMPLET.

As we have said before, we want THE IMPLET to deal with every phase of the motion picture.

We have in preparation a long series of articles on the technology of the subject. Thus the paper will contain something suitable for all tastes, those of the exhibitor, the exchange man, the manufacturer and the general public.

THE IMPLET, as we state overleaf, is the moving-picture newspaper. In time it is to be the recognized authority on the subject of the picture.

102 West 101st St.
NEW YORK CITY

The "Implet"

The Moving Picture Newspaper

Edited by THOMAS BEDDING

Published at 102 W. 101st St., New York

SUBSCRIPTION PRICE, \$1.00 PER YEAR
SINGLE COPY, 5 CENTS

IMP NIGHT AT THE HUNGRY CLUB.

On Saturday evening, February 24, the President of the Imp Films Company Mr. Carl Laemmle, and Mrs. Laemmle, were the guests of honor at the 289th dinner of The Hungry Club, New York City. Miss Mattie Sheridan, President of the Club, was toastmaster, and in the course of a speech of welcome complimented the Imp films on their excellence of quality and subject.

There was a very large attendance, which included Mr. J. Frank Brockliss (the London agent of the Imp films), Mr. Julius Stern, Mr. and Mrs. Edward M. Roskam, and many members of the Hungry Club.

A feature of the evening was a display of recent Imp releases, including "The Rose of California," "The Worth of a Man," and some comedies. These pictures were enthusiastically received by the large company present.

The editor of "The Implet" gave a talk on "How An Imp Film Is Made," which will form the subject of an article in a forthcoming number of "The Implet." The function was enjoyable and successful throughout, and should do much to enhance the popularity of Imp films amongst the intellectual sections of the community.

CASTS OF THE IMP PLAYERS.

"A Timely Repentance."

(Imp Drama. Release Monday, March 11th.)

Written by E. J. Montague.

Produced by W. H. Clifford.

John Crawford.....E. J. Le Saint
Mrs. Crawford.....Lucille Younge
Wilbur Robinson.....Wm. E. Shay
Louis Nordell.....Farrel Macdonald
Mrs. Nordell.....Mary Pickford
Ronald Seymour.....H. S. Mack

"Shamus O'Brien."

(Imp Drama. Release Thursday, March 14th.)

Written by Herbert Brenon.

Produced by Otis Turner.

Shamus O'Brien.....King Baggott
Eileen Clary.....Vivian Prescott
Mrs. O'Brien.....Rolinda Bainbridge
Michael O'Farrel.....W. R. Daly
Captain McDonald.....Wm. E. Shay
Father Malone.....Aug. Balfour
Tim Mooney.....Herbert Brenon

"Percy Learns to Waltz."

(Imp Comedy. Release, Saturday, March 16, 1912.)

Written by Sidney Franklin.

Produced by W. R. Daly.

PERCY.....J. R. Cumpson
EDITH.....Grace Lewis
HARRY.....H. S. Mack
THE COOK.....Freda Trinda

"SHAMUS O'BRIEN."

(Imp Drama. Release, Thursday, March 14, 1912.)

There is not an Irishman living who will not, we are sure, applaud this film to the echo. It is an Imp film "de luxe." The Company has spread itself out to give a realistic presentation of Lover's well-known poem, which depicts the typical spirit of the son of Erin fighting against the English soldiery and escaping from condign punishment to this country.

Every Irishman loved a scrap in those days; he scrapped most of all and best of all with his English brothers. This sort of thing obtains more or less to the present day. The result is that in this story we have a perfectly human creation. The Irishman is always "agin" the government, whoever and whatever the government is. Shamus was no exception to the rule, as the poem printed elsewhere in this number will tell.

"THE IMPLET MAIL BOX."

(The Editor is at all times glad to answer questions relating to the Moving Picture Business.)

Do the pictures injure the eyes?

W. Lord (Nashville, Tenn.) writes: I have had a dispute with a friend as to whether constant looking at the "movies" injures the eye-sight. Can you give me any idea of whether they do?

In reply: This is more properly a question for a surgeon-oculist, but we think that if the eyes are normal and the general health good there is no more danger likely to be caused to the eyes by looking at "movies" than there is at animated nature itself. Of course this presupposes that the "movies" as you call them, are properly made and properly projected.

Maude Adams on the screen.

R. Jones (Brooklyn, N. Y.) writes: Now that Sarah Bernhardt and other great European actresses are being seen in the pictures, cannot some of us little fellows, who can only afford the price of a visit to a moving picture house, see some such actress as Maude Adams on the screen?

In reply: Maude Adams is under contract to Charles Frohman. It was said some time ago that she was offered and refused \$50,000 to pose for a moving picture company. This was probably a press agent's yarn.

Are Imp films duped?

Implet Reader (who says he does not want his name published) asks

THE IMPLET MAIL BOX

this question: Are Imp films duped?

In reply: We hope not, but we do not know. If, however, our correspondent should get any evidence of probable duping and will let us know we will put our own private sleuth on the trail of the duper.

Copyrighted moving pictures.

Inquirer (Waterbury, Conn.) writes: Where can I learn something about the law of copyright as regards moving pictures?

In reply: We will have an article on the subject by and by. Meanwhile, send on to the Government Printing Office at Washington, and they will let you have a copy of the copyright law, 1909, for 10c. It is dry reading. Our article will be lighter. Wait for it.

Raw Stock Makers.

J. A. wants to know the addresses of raw stock makers.

In reply: Eastman Kodak Company, Rochester, N. Y.; Lumiere N. A. Company, 75 Fifth Avenue, New York City; The Fireproof Film Company, Rochester, N. Y.; Raw Film Supply Company, 12 East Twenty-sixth Street, New York City.

The first moving pictures.

Simon asks: Who made the first moving picture?

In reply: Plateau in the year 1832 is generally credited with having made the first motion picture. But it was not the kind of moving picture you see on the screen to-day. Will tell you more about it in the near future.

Addresses wanted.

R. Long and others write us for the addresses of Miss Fischer, Miss Lewis and other members of the Imp Company. In reply: We beg to state in our largest type that WE DO NOT GIVE THE ADDRESSES OF OUR ACTORS AND ACTRESSES.

Exhibitors' Associations.

W. & S. want a list of the Exhibitors' Associations in the United States.

In reply: It is difficult to tell you at present, but we will print a list in an early number.

How moving pictures are made.

E. Sorrel (Providence, R. I.) asks: Can you tell me how moving pictures are made?

In reply: Hepworth's book on the subject, written some years ago, will give you a few hints. It is published by Tennant & Ward, 125 East Twenty-fifth Street, New York City.

Moving picture hand camera.

L. Wilson asks: Is there such a thing as a moving picture hand camera?

In reply: Yes, there is. You can get such an instrument from Carl Ernst & Co., 154 East Twenty-third Street, New York City.

Moving pictures in natural colors.

Captain C. writes: Is there any method of making moving pictures in natural colors other than the Kinemacolor which is now being shown on Broadway?

In reply: Yes, there are several other methods just as good.

LIKE THE IMPLET AND THE IMPS

Feb. 22, 1912.

To the Editor.

Sir: I have received "The Implet." It's fine, and is an excellent way to describe the excellent Imp Films. I have just finished seeing "The Lie" in a local first-run theatre. That picture was just the right one to issue on Washington's Birthday. People all around me were saying, "Swell picture." "Very good," and the like. Continue sending me "The Implet."

Thanking you for same, I am

Yours sincerely,

MAX F. JUDELL.

Milwaukee, Wis.

Feb. 22, 1912.

To the Editor.

Sir: Received all the copies of "The Implet." It is certainly a great little paper. Let me give a suggestion that would be appreciated by Imp Film exhibitors:

If you were to get up a lantern slide, reading something like this one the top: "Another Subject in a Minute," or "Change of Program Tomorrow," and under it you had as follows: "Read The Implet": Latest Stories of All Imp Features Beautifully Illustrated. On Sale Here—Price, 5 cents," my opinion would be that it would help the exhibitor advertise the Imps, and get the public better acquainted with "The Implet."

As an admirer of the Imp Films, which have always been my features since the first picture released by you in Canada, "Hiawatha," I am getting them all—two or three reels per week—and they are my success, along with a good selection of Independent features, which I think is the best organization formed by your President, Mr. Laemmle.

And in closing I will say with a good Imp and "The Implet" to advertise, any manager with brains to back him should succeed.

Yours truly,

GEO. C. TALBOT.

137 Albert St., Hull, Quebec.

February 12, 1912.

To the Editor.

Dear Sir.—Have received copy of The Implet and think it splendid. I wish it all the success it deserves. I would suggest a double poster for your split reel, giving names of both pictures.

Wishing the Imps much success.

Yours truly,

E. A. RUDISILL.

Screenland, Shelby, N. C.

Ennis, Tex., Feb. 14, 1912.

To the Editor.

Sir—I have received every issue of The Implet, and I am finding it as essential to my business as the three

Imps per week, and you can bet that my exchange knows better than to fail to deliver the three Imps a week.

Also please put my name down for a copy of Brickbats and Bouquets.

With the best of wishes for The Imps and the Implet, I remain,

Yours very truly,

O. J. ANDERSON, Prop.

The Lyric Theatre,

Ennis, Tex.

The Story of SHAMUS O'BRIEN

We have an attractive 4-page booklet, nicely illustrated, which tells the story of "Shamus O'Brien," in popular form, which we will be glad to furnish to exhibitors at actual cost, \$2.65 per thousand, cash with order.

Just the thing to give to your patrons.

Imp Films Company

102 W. 101st St., New York

DEMAND THREE (3) A WEEK—AND "SHAMUS."

This is not a joke in disguise, although Shamus as pronounced may cause it to seem so.

As we make it the business of our lives to persuade every exhibitor to demand Three (3) Imps a week, and to get them, we make it now a special part of that business to urge him to get that magnificent Imp Film "de luxe," described and illustrated elsewhere, and which is the subject of the famous poem, which we also print and which tells the story.

Mr. Exhibitor, some time ago we put out for you a feature film entitled "From the Bottom of the Sea." This picture was a colossal Imp success and an Imp record. It is the talk of the world at the present time. Its fame is undying.

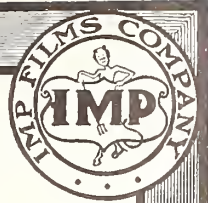
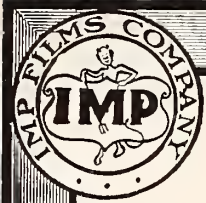
But in "Shamus O'Brien" we have gone one better. Every man Jack of us on the Imp Films' forces is working as hard (and every woman Jill of us, too) to make "Shamus O'Brien" a romantic drama of rebellious times in old Ireland, a magnificent world winner.

For the love of Mike, Mr. Exhibitor, and for the love of yourself, demand "Shamus O'Brien."

"Shamus O'Brien" will fill your houses to the bursting point.

We are preparing some magnificent one and three-sheet posters to illustrate this fine play, which will be a winner for you as well as for us.

Demand "Shamus O'Brien" and insist upon having it.



A TIMELY REPENTANCE

Copyright 1912 by Imp Films Company



A young wife who is tempted to go astray,
is deterred from doing so by the good
influence of a moving picture story.

3-11-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



SHAMUS O'BRIEN, THE BOLD BOY OF GLENGALL

The Subject of the Great Imp Drama Release of Thursday, March 14th.

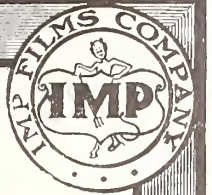
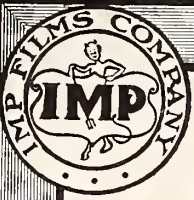
By Samuel Lover.

Jist afther the war, in the year '98,
As soon as the boys wor all scattered
and bate,
'Twas the custom, whenever a pisant
was got,
To hang him by thrial—barrin' sich as
was shot.
There was thrial by jury goin' on by
daylight,
And the martial-law hangin' the lavins
by night.
It's them was hard times for an hon-
est gossoon:
If he missed in the judges—he'd meet
a dragoon;
An' whether the sodgers or judges gev
sentence,
The devil a much time they allowed
for repentance.
An' it's many's the fine boy was then
on his keepin'
Wid small share iv restin', or atin', or
sleepin',
An' because they loved Erin, an'
scorned to sell it,
A prey for the bloodhound, a mark for
the bullet,—
Unsheltered by night, and unrested by
day,
With the heath for their barrack, re-
venge for their pay;
An' the bravest an' hardiest boy iv
them all
Was Shamus O'Brien, from the town
iv Glingall.
His limbs were well set, an' his body
was light,
An' the keen-fanged hound had not
teeth half so white;
But his face was as pale as the face
of the dead,
And his cheek never warmed with the
blush of the red;
An' for all that he wasn't an ugly
young bye,
For the devil himself couldn't blaze
with his eye,
So droll an' so wicked, so dark an' so
bright,
Like a fire-flash that crosses the depth
of the night!
An' he was the best mower that ever
has been,
An' the illigantest hurler that ever was
seen.
An' his dancin' was sich that the men
used to stare,
An' the women turn crazy, he done it
so quare;
An', by gorra, the whole world gev it
into him there.
An' it's he was the boy that was hard
to be caught,
An' it's often he run, an' it's often he
fought,
An' it's many the one can remember
right well
The quare things he done; an' it's
often I heerd tell
How he lathered the yeomen, himself
agin' four,
An' stretched the two strongest on old
Galtimore.
But the fox must sleep sometimes, the
wild deer must rest,
An' treachery prey on the blood iv the
best;
Afther many a brave action of power
and pride,
An' many a hard night on the moun-
tain's bleak side,
An' a thousand great dangers and toils
overpast,
In the darkness of night he was taken
at last.
Now, Shamus, look back on the beau-
tiful moon,
For the door of the prison must close
on you soon,
Take your last look at her dim, lovely
light,
That falls on the mountain and valley
this night;
One look at the village, one look at
the flood,
An' one at the shelthering, far-distant
wood;
Farewell to the forest, farewell to the
hill,

An' farewell to the friends that will
think of you still;
Farewell to the pather, the hurlin' an'
wake,
An' farewell to the girl that would die
for your sake!
An' twelve sodgers brought him to
Maryborough jail,
An' the turnkey resaved him, refusin'
all bail;
The fleet limbs wor chained, an' the
sthrong hands wor bound,
An' he laid down his length on the
cowl'd prison ground,
An' the dreams of his childhood kem
over him there
As gentle an' soft as the sweet sum-
mer air;
An' happy remembrances crowding on
ever,
As fast as the foam-flakes dhrift down
on the river,
Bringing fresh to his heart merry days
long gone by,
Till the tears gathered heavy and thick
in his eye.
But the tears didn't fall, for the pride
of his heart
Would not suffer one drop down his
pale cheek to start;
An' he sprang to his feet in the dark
prison cave,
An' he swore with the fierceness that
misery gave,
By the hopes of the good, an' the
cause of the brave,
That when he was mouldering in the
cold grave
His enemies never should have it to
boast
His scorn of their vengeance one mo-
ment was lost;
His bosom might bleed, but his cheek
should be dhry.
For undaunted he lived, and undaun-
ted he'd die.
Well, as soon as a few weeks was over
and gone,
The terrible day iv the thrial kem on;
There was sich a crowd there was
scarce room to stand,
An' sodgers on guard, an' dhragoons
sword in hand;
An' the court-house so full that the
people were bothered
An' attorneys an' criers on the point
iv bein' smothered;
An' counsellors almost gev over for
dead,
An' the jury sittin' up in their box
overhead;
An' the judge settled out so detar-
mined an' big,
With his gown on his back, and an
illegant new wig;
An' silence was called, an' the minute
it was said
The court was as still as the heart of
the dead,
An' they heard but the openin' of one
prison lock,
An' Shamus O'Brien kem into the
dock.
For one minute he turned his eye
round on the throng,
An' he looked at the bars, so firm and
so strong,
An' he saw that he had not a hope
nor a friend,
A chance to escape, nor a word to
defend;
An' he folded his arms as he stood
there alone,
As calm and as cold as a statue of
stone;
And they read a big writin', a yard
long at last,
An' Jim didn't understand it, nor mind
it a taste;
An' the judge took a big pinch iv
snuff, an' he says,
"Are you guilty or not, Jim O'Brien,
av you plase?"
An' all held their breath in the silence
of dhread,
An' Shamus O'Brien made answer and
said:
"My lord, if you ask me, if in my life-
time
I thought any treason, or did any
crime

That should call to my cheek, as I
stand alone here,
The hot blush of shame, or the cold-
ness of fear,
Though I stood by the grave to re-
ceive my death-blow,
Before God and the world I would an-
swer you, no!
But if you would ask me, as I think it
like,
If in the rebellion I carried a pike,
An' fought for ould Ireland from the
first to the close,
An' shed the heart's blood of her bit-
terest foes,
I answer you, yes; an' I tell you again,
Though I stand here to perish, it's my
glory that then
In her cause I was willing my veins
should run dhry,
An' that now for her sake I am ready
to die."
Then the silence was great, an' the
jury smiled bright,
An' the judge wasn't sorry the job
was made light;
By my sowl, it's himself was the crab-
bed ould chap!
In a twinklin' he pulled on his ugly
black cap.
Then Shamus' mother in the crowd
standin' by
Called out to the judge with a pitiful
cry:
"O judge! darlin', don't, oh, don't say
the word!
The crathur is young, have mercy, my
lord;
He was foolish, he didn't know what
he was doin';
You don't know him, my lord,—oh,
don't give him to ruin!
He's the kindest crathur, the tend-
herest-hearted;
Don't part us forever, we that's so
long parted.
Judge, mayourneen, forgive him; for-
give him, my lord,
An' God will forgive you—oh, don't
say the word!"
That was the first minute that O'Brien
was shaken,
When he saw that he was not quite
forgot or forsaken;
An' down his pale cheeks, at the word
of his mother,
The big tears wor runnin' fast, one
afther th' other;
An' two or three times he endeavored
to spake,
But the sthrong, manly voice used to
falther and break;
But at last, by the strength of his
high-mounting pride,
He conquered and mastered his
grief's swelling tide,
"An'," says he, "mother, darlin', don't
break your poor heart,
For sooner or later the dearest must
part;
An' God knows it's betther than wan-
derin' in fear
On the bleak, trackless mountain,
among the wild deer,
To lie in the grave, where the head,
heart, and breast,
From thought, labor, and sorrow for-
ever shall rest.
Then, mother, my darlin', don't cry
any more,
Don't make me seem broken in this,
my last hour;
For I wish, when my head's lyin' un-
dher the raven,
No thrue man can say that I died like
a craven!"
Then towards the judge Shamus bent
down his head,
An' that minute the solemn death-sen-
tence was said.
The mornin' was bright, an' the mists
rose on high,
An' the lark whistled merrily in the
clear sky;
But why are the men standin' idle so
late?
An' why do the crowds gather fast in
the street?
What come they to talk of? what
come they to see?
An' why does the long rope hang
from the cross-tree?

O Shamus O'Brien! pray fervent and
fast,
May the saints take your soul, for this
day is your last;
Pray fast an' pray sthrong, for the
moment is nigh
When, sthrong, proud, an' great as you
are, you must die.
An' faster an' faster the crowd gath-
ered there,
Boys, horses, and gingerbread, just
like a fair;
An' whiskey was sellin', an' cussamuck
too,
An' ould men and young women en-
joyin' the view.
An' ould Tim Mulvany, he med the
remark,
There wasn't sich a sight since the
time of Noah's ark,
An' be gorry, 't was thrue for him, for
divil sich a scruge,
Sich divarshin' and crowds, was known
since the deluge,
For thousands were gathered there, if
there was one,
Waitin' till such time as the hangin'd
come on.
At last they threw open the big prison
gate,
An' out came the sheriffs and sodgers
in state,
An' a cart in the middle, an' Shamus
was in it,
Not paler, but prouder than ever, that
minute,
An' as soon as the people saw Shamus
O'Brien,
Wid prayin' an' blessin', an' all the
girls cryin',
A wild wailin' sound kem on by de-
grees,
Like the sound of the lonesome wind
blowin' through trees.
On, on to the gallows the sheriffs are
gone,
An' the cart an' the sodgers go stead-
ily on;
An' at every side swellin' around of
the cart,
A wild, sorrowful sound, that ud open
your heart.
Now under the gallows the cart takes
its stand,
An' the hangman gets up with the
rope in his hand;
An' the priest, havin' blest him, goes
down on the ground,
An' Shamus O'Brien throws one last
look around.
Then the hangman dhrew near, an'
the people grew still,
Young faces turned sickly, and warm
hearts turned chill;
An' the rope bein' ready, his neck was
made bare,
For the gripe iv the life-strangling
cord to prepare;
An' the good priest has left him, hav-
in' said his last prayer,
But the good priest done more, for
his hands he unbound,
And with one daring spring Jim has
leaped on the ground;
Bang! bang! goes the carbines, and
clash goes the sabres;
He's not down! he's alive still! now
stand to him, neighbors!
Through the smoke and the horses
he's into the crowd,—
By the heavens, he's free!—than thun-
der more loud,
By one shout from the people the
heavens were shaken,—
One shout that the dead of the world
might awaken.
The sodgers ran this way, the sheriffs
ran that,
An' father Malone lost his new Sun-
day hat:
To-night he'll be sleepin' in Aherloe
Glin,
An' the devil's in the dice if you catch
him ag'in.
Your swords they may glitter, your
carbines go bang!
But if you want hangin', it's yourself
you must hang.
He has mounted his horse, and soon
he will be
In America, darlint, the land of the
free.



SHAMUS O'BRIEN

Copyright 1912 by Imp Films Company



Scene from the Imp Film of SHAMUS O'BRIEN,
founded upon the famous poem by Samuel
Lover. An Irish Imp of immense
humor and pathos.

3-14-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



WHERE PATHS MEET

STORY FOUNDED ON THE GREAT IMP DRAMA RELEASE

MONDAY, APRIL 1st, 1912

By Thomas Bedding

I.

That sweet little Alice Ward should revolt at her domestic surroundings was only natural. She was motherless, and she worked hard at the glove counter in Rippingill's Dry Goods Store to make sufficient money to keep things going in her unattractive home.



Alice at the Counter

The other members of the family consisted of her father, whose occupation was mostly that of a drunkard, and a small, suffering brother, who was entirely a school boy.

Still, the outlook was not altogether hopeless for Alice. James Bright loved her. He was a hard-working fellow—a carpenter by trade. Matters between him and Alice had reached that stage when he felt he could safely buy the wedding ring.

Of course, the girl (being pretty) had other admirers.

There was a particularly ardent one who found his greatest attraction at the ribbon counter when Alice was behind it. He could talk more glibly than James could. He talked so glibly that Alice fell for his invitation to take dinner with him one evening at Guzzanti's Cafe.

The girl felt that Guzzanti's would, at any rate, be a change and offer some little variety from the drab dullness of the subterranean apartment which she shared with her dissolute father and unfortunate brother.

II.

When James Bright called to show his bride-to-be the ring, old Reuben Ward could think of nothing more fitting to celebrate the occasion than a spell of drinking. Against Alice's secret advice James joined him in the bout.

Then The Tempter saw his opportunity.

Looking up at the window Alice spied a smart automobile stopping outside her home. While the backs of the two men were turned she impulsively slipped out. Before she could realize it she was whisked away for an evening's freedom at Guzzanti's.



The First Step

James Bright hastily followed. He was too late.

The girl's temporary escape from the horrible atmosphere in which she had hitherto had to move and breathe was destined to be only the beginning of worse things to follow.

III.

Of course, the glitter and glow of Guzzanti's dazzled Alice. A seventy-five cent table d'hôte dinner was a banquet indeed to one who seldom soared beyond rolls and coffee or the cheap delights of the nearest delicatessen.

The music was a novel pleasure. It was not only novel; it was exhilarating.

For the first time in her life she drank just one-half glass of sweet champagne, which acted as a mild opiate upon her agitated nerves. Her eyes sparkled. She felt the glow of pleasure, the joy of living and the boundless sense of a new freedom.

The world appeared brighter, the people in it handsomer and more picturesque. The luxurious possibilities of existence were more real than they had seemed in the subterranean tank, that now looked so very, very far off as she sat at the table with her hospitable and velvet-voiced admirer.

IV.

After some days Alice began to wonder what her degraded father looked like. She had practically forgotten him and her ragged little brother. She lived in a perfumed atmosphere. An auto ride, a cabaret dinner, lots of friends and some money—all this in an interval of two or three weeks had converted her from a pretty and guileless shop-girl into a smart woman of the world. She was a queen on a throne. She was a different kind of being to the one who formerly worked behind a glove counter.

Now she lived, where once she had subsisted.

She was a social triumph in her sphere!

Or thought she was, until one fine evening her admirer went back to an old flame, and a less inoffensive substitute offered to take his place in Alice's scheme of things.



Deserted

Then the girl realized the cold, hard truth.

She had thrown up home, such as it was; position, such as it was; and her lover, such as he was, for a few weeks of restaurant life and its inevitable aftermath!

She had no money.

She was ashamed to go home.

There was only one way of getting money and a home now. *The only way!*

V.

It does not take a girl—or, for that matter, a man (particularly a young man)—very long to go to the devil by the alcohol route, not to mention other routes, particularly if he, or she, is by nature easily led and not trained to resist temptation.

Alice Ward was a weakling.

She was the daughter of weakling parents.

The taint of weakness mixed with the corpuscles of her blood.



Alone

It would have been an absolute miracle if she had gone back home before she had got to that stage of despair which drives a thoughtless girl to crime to satisfy her craving for stimulants.

Thus the child (for she was nothing more) found herself one day in a low saloon, craving for a little brandy and unable to pay for it. When her empty purse was revealed she was scorned. Then insult was offered her by a brutish fellow who was of her company in the saloon.

But defense was at hand from an unexpected quarter.

As it often happens, poor James Bright, in his disappointment at the loss of the girl he loved, had gone the same way as she had chosen.

He tried to drown his sorrow in brain-destroying drink. He had lost his position and had fallen low enough in his conscience.

Still he retained the instincts of a man.



A Defender

When he saw the ruffian attempting to insult a defenseless girl in the saloon he interfered.

There was a scuffle and a terrible tumult.

In the end James Bright realized that the girl he was defending from insult was his poor little lost Alice!

Their paths had met!

VI.

Outside, in the quiet of the street, away from the reek of the horrible saloon, James Bright, still a strong, sturdy, if unsteady man, grasped the trembling Alice by the wrists.

"Why did you do this?" he demanded. "Why did you run away? Where have you been? What have you been doing? Tell me?"

And she told him.

Told him all.

Told him that although she had listened to the invitation of her chance admirer in the dry goods store she never would have accepted it; she never *could* have accepted it, if he, her affianced husband, had resisted the temptation of drink which her father set before him.

Had she not warned him?

Had she not begged him never to touch the stuff?

Was not the sight of her father enough to deter him from going the same way?

Sudden disgust at him, as well as her father, had overcome her. The sight of the auto with the clean, spruce gentlemanly man in it was too much for her. Was it to be wondered at that she ran away from the two men whom she should most respect, and who she found not worthy of respect?

"Answer me!" she said. "What other girl do you think would have been stronger than I was?"

"Answer me, Jim?"

Jim hung his head and could not answer.

VII.

An hour later James Bright and Alice Ward stood in the humble home that both had left a few weeks before.

Reuben Ward had been suffering in the meanwhile.

Conscience had told him that the responsibility for the loss of his daughter and prospective son-in-law was his.

When the two wrecks—the still youthful wrecks—of what only a few weeks before looked so fair and bright suddenly appeared in the deserted kitchen he was prepared for what was to come.

After all, James Bright was a man.

He loved the girl whom he had lost for awhile; loved her still.

* * *

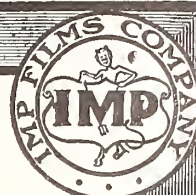
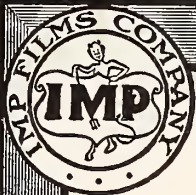


When he and old Reuben Ward had pledged themselves never again to taste alcohol in any shape or form James was as proud as ever of the girl he had rescued. After he placed the ring on her finger she promised to be a good and true wife to him.

And James Bright believed her.

"BETTER THAN GOLD."

Number Two of the Imp Films stories, which with illustrations will appear next week in Implet No. 9, is entitled "Better than Gold." "Better than Gold" is the Thursday release of March 21st, and forms one of the Californian pictures of the Imp Films Company.



PERCY LEARNS TO WALTZ

Copyright 1912 by Imp Films Company



A highly diverting comedy showing the mishaps
which befall a new devotee of the dance.

On the same reel: **DARING CAVALRY TACTICS**

An exciting study in military horsemanship

3-16-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.





Exhibitors, Wake Up!

(By Carl Laemmle)

Do you know that you have the power to *make or unmake* any man or any set of men in the moving picture business? Do you know that before any exchange or any film manufacturer inaugurates any change of policy he first asks himself and his associates, "What will the *exhibitors* think about it? What will the *exhibitors* do! Will it make the *exhibitors* sore?" Always, always and always, "the exhibitor." That means you! You are the power that has to be reckoned with *every* time and *all* the time.

You are a giant asleep. You are unconscious of your power. And there are men who tread lightly *for fear* of waking you up! What do they fear? Simply that upon realizing what a power you possess you will *exert* it and *assert* your rights. That's the milk in the cocoanut. The very fact that this is so is proof enough that you are *not* getting *all* you are entitled to. And for five or six years I have made enemies for myself in my efforts to wake you up. In doing so I have at least gained your confidence. And I've told you a dozen times, quite frankly, that I intended to gain your confidence by *earning* it. Consequently, you've got to believe what I tell you, for I pledge you to stick to the truth, now and hereafter, as in the past.

One of the things you are entitled to (and which hundreds of you are not getting) is *three* Imps a week—not now and then, but *every week*. Is there any reason on God's green earth why you shouldn't get them? Are *any* films *better*? If you are not paying a respectable price for your [film rental, why not pay more and get three Imps every week? If you *are* paying a good price now, why not demand what you are paying for? You think you are at the mercy of your exchange. As a matter of fact, if you only knew it and realized your power, every exchange (including my own) is at your mercy. From you they derive their support, their living, their very bread and butter. *Concerted action* on your part will bring you *three Imps a week*. No exchange can resist if you get up your gumption and insist. Begin right now to use your power. And watch for my plain-spoken arguments in this column from week to week. No man who follows my earnest and sincere advice ever came out the little end of the horn. *Remember that!*

(Next week's installment: "Picture Politics")

RECEIVED
MAR
19
1912

THE IMPLET

Vol. 1 No. 9

MARCH 16, 1912

Price Five Cents

THE DUPER AND HIS DOOM

"THE IMPLET" Will Suppress Duping

"Any person who wilfully and for profit shall infringe any copyright secured by this Act, or who shall knowingly and wilfully aid or abet such infringement, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by imprisonment for not exceeding one year or by a fine of not less than one hundred dollars nor more than one thousand dollars, or both, in the discretion of the court."—U. S. Copyright Law.

Last week we replied to a correspondent who asked if Imp Films were duped. We replied that we believed they were, and that we would be glad to have information bearing on the actual facts.

By an extraordinary coincidence, while we were answering our correspondent, a representative of the Imp Films Company was in Philadelphia on other business, when he made the discovery that in the City of Brotherly Love, Imp Films were, and probably are, being duped in the most barefaced and outrageous manner.

This is not the first time in the history of the moving picture that Philadelphia has earned the shady reputation of being the metropolis of duping. Not only is the Imp Films Company suffering from this nefarious practice, but also other companies on the Independent Side of the business. Now, we wish to give the Philadelphia dupers warning that we shall proceed with the utmost rigor of the law against them if, and when, we catch them.

The heading of this article is an extract from the United States Copyright Law, which, it will be seen, bears clearly and directly on this duping question. This law gives the film maker protection in his scenarios, and in his pictures. It affords the film maker, parri passu, as much protection as the theatrical manager. If you copy a play you are liable to be proceeded against either criminally or civilly.

Hitherto the film duper has been let off with a fine. After paying his fine he has gone about his business of duping in the same old way. Now, we shall get after these pirates and dupers criminally, and we shall endeavor to have them jailed for the maximum period of one year.

The business of successfully making and selling motion pictures is hard enough in all conscience without having it handicapped by the duping and

surreptitious sale of copies. In Philadelphia alone our films are duped to such an extent that the Imp Films Company suffers a loss conservatively computed at thousands of dollars a year. Chicago is another film duping centre.

It is not easy to bring these pirates to justice, but we mean to do our part in going after them.

There is another aspect of the case that we desire to impress upon all concerned. It is this: that the exhibition of a duped copyrighted moving picture film renders the exhibitor liable to prosecution. The section above quoted says: "Anyone who shall handle and willingly aid and abet such infringement," may be punished.

Hence it is, that while in duping the actual duplicator is liable to prosecution, so also is the man who exhibits the duped pictures.

At this moment in Philadelphia and other cities besides the actual dupers, who are liable under Section No. 28 of the Copyright Law above quoted, there are probably, nay certainly, scores of exhibitors who are innocently breaking the law and rendering themselves liable to imprisonment, or a heavy fine.

As we stated last week, this paper is the friend of the exhibitor. We have his interest at heart, and in his interest we warn him—we warn the exhibitor not only in Philadelphia, Pa., but all over the country—to be careful to ascertain that he is hiring original prints from a duly accredited source, so that he may escape punishment for either wittingly or unwittingly transgressing the law.

Several of the Independent Manufacturers are joining us in our endeavor to stamp out the duping pest from the business. We have no authority for saying so, but we believe that, if evidence of duping be placed before the Sales Company, that Company in its turn will aid in eradicating this blot from the business.

Finally, we repeat, duping is both a criminal and a civil offense. It is harmful to the business, harmful to the quality of the picture, to the interests of manufacturers and to those of the exhibitors. A duped picture disgusts the public. Therefore, in the general interest the duper must be wiped out.

Philadelphia, THE IMPLET has its eye upon you!

102 West 101st St.
NEW YORK CITY

The "Implet"

The Moving Picture Newspaper

Edited by THOMAS BEDDING

COPYRIGHT 1912 BY IMP FILMS CO.

Published at 102 W. 101st St., New York

SUBSCRIPTION PRICE, \$1.00 PER YEAR

SINGLE COPY, 5 CENTS

"THE BABY."

A Novel Imp Release.

There is only one blessed, beautiful baby in this world, and every mother has it. The result is the baby, everybody's baby, anybody's baby, is always "it" in any assembly.

Of course, to be serious, the baby is the unit of civilization, and as, according to Pope, the English poet, the proper study of mankind is man, it necessarily follows that the study of mankind should commence with innocent, helpless infancy.

What do you know about "infantility"? Classy word, eh?

This film will interest every woman who goes to a moving picture show. As we computed in No. 2 of The Implet, the attendance at moving picture houses reaches many millions a week, so it follows that many millions of women will see the play.

But this is not enough for us. We would like every woman in the world to see this picture—All of her.

Why? Because it teaches her how to handle a baby in a common-sense manner as regards its scientific cleansing and clothing. It shows the value of a thermometer for testing the heat of the water and many other interesting points.

Aside from that it's a pretty picture. A pretty nurse does the work. There is a very cute baby, and then the young couple are represented by Harry Pollard and Margarita Fischer in *propria persona*.

And you all know how handsome Harry is, and how lovely is Margarita.

Get "The Baby"—the Imp "Baby." And get three a week—three Imps, of course.

CASTS OF THE IMP PLAYS.

"The Man from the West."

(Imp Drama. Release, Monday, March 18, 1912.)

Written by J. W. Culbertson, Indianapolis, Ind.

Produced by Otis Turner.

Stephen Jackson King Baggot
Harry West W. E. Shay
Mr. Glenn Mr. Balfour
Mrs. Glenn Miss Krause
Elsie Glenn Violet Horner
Mary Vivian Prescott

"Better Than Gold."

(Imp Drama. Release, Thursday, March 21, 1912.)

Written by Robt. Broderick, New York.

Produced by F. J. Grandon.

Parson Jim Harry Pollard
Denver Jennie Margarita Fischer
Flash Dick Ed. Lyons
Janette

"The Tankville Constable."

(Imp Comedy. Release, Saturday, March 23, 1912.)

Written by Owen Rhodes, Tropico, Cal.

Produced by F. J. Grandon.

Eben Green Ed. Lyons
Jonas J. Bluff Harry Pollard

UNIVERSAL APPRECIATION FOR THE "IMPLET" AND THE "IMPS"

Barrie, Can., Feb. 26, 1912.

To the Editor.

Sir: I was under the impression until lately that it was impossible to run my show without licensed pictures. Seven months ago I went Independent, and have not had a licensed picture in my theatre since. I have my exchangeman send me all the Imps he can possibly send.

Why not have Cumpson put on some of his screams? "Jones at the Base," etc. I have followed him from Biograph to Edison, and now he is with Imps. He certainly is a good asset.

Success to Imps and Independent.

Yours very truly,

C. H. BEATTY,
Manager, Dreamland.

March 2, 1912.

To the Editor.

Sir: Allow me to acknowledge the receipt of the photos, and I desire to say that they are fine. They are as good as your productions, so keep up the good work.

Yours truly,

JOHN J. PATTERSON, Jr.

March 2, 1912.

To the Editor.

Sir: I have had very little sympathy with the general run of publications devoted to the motion picture business, for the latter is now in such a deplorable state as to arouse the just ire of all decent people. Of course, there are many high-minded firms who believe in the maintenance of a high-class policy in giving the public exhibitions that are in every way praiseworthy. I will watch the policy of your paper and will be able to speak more definitely later on. It seems to me that there is a place for a publication such as yours, which is devoted to the very best and highest interests of this new educational science—kinematography. Complaints are coming in to the superintendents of public schools, the clergy and also the police, imploring their aid in stopping the many objectionable exhibitions by means of motion pictures. This is true not only in eastern communities, but is gradually extending to the far and distant west, and other parts of the hemisphere, but I suppose you are taking note of this movement.

Wishing you the utmost success, I remain, Very truly yours,

W. A. FRENCH,

Editor Photo-Era.

383 Boylston St., Boston, Mass.

[The object of "The Implet" is to uplift the motion-picture business in all its phases.—Editor.]

February 24, 1912.

To the Editor.

Sir: I beg to thank you for the copy of The Implet which I have received. I offer my congratulations and compliment you upon such an excellent publication. Its contents are more than interesting; they are invaluable to every exhibitor. I am taking advantage of your request to offer my suggestion, as to the posters for the Imp Split. I should certainly issue two posters for two pertinent reasons, a better lobby display for the exhibitor and a better advertisement for the Imps; or, in other words, two posters, two subjects better than one.

I cannot show too many Imps. I purpose having a photograph of my theatre taken and will send you one when I get them.

Wishing you all the success you could desire. I am,

Yours truly,

PERCY FISHER,
Florence, S. C. The Mirror.

February 26, 1912.

To the Editor.

Sir: Our audiences like the Imps; they are always pleased to see them. We received The Implet and saw the "Brickbats and Bouquets." Please send us that book. We are very much interested in The Implets and the Imp films. We use your films, and they bring the crowd; everybody likes them. King Baggot always plays his parts well.

With three cheers for "King" and the Imps, I am,

Yours truly,

JOSEPH WILLIS,
Moving Picture Theatre, Hallowell, Me.

February 26, 1912.

To the Editor.

Sir: In spite of the strike riots Imp Films are still doing business. In regard to posters for Imp splits, "sure thing" give us posters on every subject. Also send me a copy of "Brickbats and Bouquets." In regard to picture of theatre, will see about it in the near future. Wishing much success to King Baggot, W. R. Daly, William Shay and the company, not forgetting the ladies, I am,

Yours for Imps,

C. P. SAUNDERS.

Pastime Theatre, Lawrence, Mass.

February 26, 1912.

To the Editor.

Sir: Enclosed you will find a photograph of the Model Theatre, where all the Imps are shown, both new and old. Everybody likes the Imps. I don't know what I would do if I could not get at least one every day. Keep up the good work, and we will soon have them all on the go.

Yours truly,

JOSEPH WOPATA.

Model Theatre, Chicago, Ill.

February 24, 1912.

To the Editor.

Sir: Please send me a copy of "Brickbats and Bouquets." I see by The Implets I received to-day you are mailing it to anyone writing for it. I am strongly in favor of three Imps a week, but I do not always get them. However, I am thankful for as many as I do get.

Wishing The Implet all the success in the world, I remain,

Yours truly,

A. L. SWANSON.

Gala Theatre, Wilton, N. Dak.

Lansing, Mich.

The Imp Films Company,
New York, N. Y.

Gentlemen: Received our Implet to-day, and after reading the editorial on the first page I am prompted to ask if it's modesty that causes the statement, "The quality of the Independent pictures in many instances is the equal in quality of the best 'licensed' pictures."

If it were not for the leading actresses and actors in the licensed

pictures many of them would be absolute failures. This is not the case with the Independents, especially the Imp. Take, for example, "The Worth of a Man," in which there was practically a new cast of characters, and I'll venture the assertion that no picture of its kind (Licensed or Independent) ever received any more favorable comment.

To-day we are showing "The Lie," and I am sure could you hear the praise this picture is receiving you would in your next issue make this statement: "The Independent pictures are the best." One of the proprietors of a large department store across the street from our theatre told me that whenever he saw the sign, "This Is an Imp Day," if possible, always came to see the show, for he considered the Imp best of all, and did not wish to miss any of them.

Keep up the good work and, above all things, keep us on your mailing list. With best wishes, I remain,

Yours very truly,

(Signed), H. F. TOWSER.
The Vaudette.

February 27, 1912.

To the Editor.

Sir: Just received the copies of The Implet which you kindly sent me on request, but I am sorry to say numbers one and four are missing. No doubt an unavoidable mistake. If you will kindly forward those two numbers I would be extremely grateful, as I intend having them bound. It is such a fine publication. It is more interesting to know the synopsis of a picture before seeing it on the screen.

Thanking you for past favors, I beg to remain,

K. C. RICHARDS.

Philadelphia, Pa.

February 23, 1912.

To the Editor:

Sir.—Thank you very much for "The Implet"; it's classy—in a class by itself, it seems as though we are old friends, talking to each other, so to speak.

We used to run Trust films, but we have had to enlarge since we began to use Imp films. Why don't you people make your trade-mark bigger, so that people can see that we have an "Imp" for to-day, etc.? Some of our patrons only come when there is an Imp.

I wish you would put out more two-reel pictures, or three-reel pictures, make a whole show with Imps.

Our patrons like to see "King" in the films.

Very truly,

C. H. MARTIN,
Star Theatre, Donora, Pa.

Feb. 24, 1912.

To the Editor:

Sir.—Don't you think it is about time we got more than three Imps a week? I patiently wait for Imp days and when they do come around my face has a smile reaching over all my body. I want everybody to know how happy I am then. Your Implet is great, and especially the pictures of the actors and actresses are excellent. You have got some editor, I must say. Glad to see Vivian Prescott amongst you. Wish you would get more like her. Send me "Brickbats and Bouquets," and oblige,

Very truly yours,

HARRY A. SAMWICH,
Surprise Theatre, Brooklyn, N. Y.

February 26, 1912.

To the Editor:

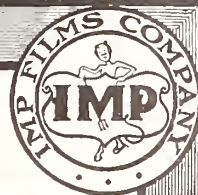
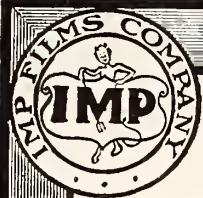
Sir.—I received the first copy of your Implet some two days ago. I just wish to say what I think of it. It is splendid. Just like the Imps. I think the idea of having a question and answer column is capital. I intend to send you a photo of my theatre soon. All my patrons like the Imp films, and I do not blame them.

Yours truly,

H. MACPHERSON,
King George Theatre,
Amherst, N. S., Canada.

CALENDAR OF IMP RELEASE DATES

Monday, March 18—The Man from the West,	Drama
Thursday, March 21—Better Than Gold,	Drama
Saturday, March 23—Countess Tamara De Swirsky in Classic Russian Dances, and The Tankville Constable,	Comedy
Monday, March 25—The Romance of an Old Maid,	Drama
Thursday, March 28—Tempted, but True,	Drama
Saturday, March 30—Squunk City Fire Company (Comedy), The Baby,	Educational
Monday, April 1—Where Paths Meet,	Drama
Thursday, April 4—The Dove and the Serpent,	Drama
Saturday, April 6—The Chef's Downfall, A CHANGE OF STRIPES.	Comedy



THE MAN FROM THE WEST

Copyright 1912 by Imp Films Company



The story of a rich Westerner who prefers to marry a pretty and domesticated cook rather than a conventional society woman.

3-18-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



BETTER THAN GOLD

Story Founded on the Great Imp Drama Release, Thursday March 21st.

By Thomas Bedding.

I.

Denver Jennie was game; as game as they make 'em. A game woman beats a game man out of sight—especially where the safety and welfare of her child are concerned.

The man is not born who has adequately sized up the lengths to which a woman will go in behalf of her offspring. The maternal instinct is one of those complex problems not to be solved by man.

If you ask a woman what she would do for her child, she probably could not tell you in detail. She would evade you. She would most likely say, "All I could," or "Everything I dared."

Denver Jennie was one of this kind. She was not a clever woman. She was not an intellectual one. The "ologies" and "isms" of civilization had passed her by.

She was a bright, breezy, devil-may-care girl, who would do anything in reason for her "man," and everything out of reason for their child.

Her man's luck at the camp had not been good. There was a baby girl. They lived in Parson Jim's house, and they owed Parson Jim money.

II.

Parson Jim was one of those self-contained men who went about his work in a self-contained manner. He kept himself to himself. He wore a collar of a Roman cut, and having a somewhat ecclesiastical appearance he was called "Parson Jim" round and about the camp.

Parson Jim was an educated man, with the manners of a gentleman. Some said he was an Oxford University graduate, who had drifted to California to forget his early faults or sorrows and was trying to retrieve his fortunes by placer mining.

So Jim, in his quiet hunt for gold, lived alone, going straight home to his house each night; reading his books, saying his prayers, harming no one—living a clean-cut, simple life, God bless him!

Good-natured? Yes, to a fault. Denver Jennie and her husband shared his home. Jennie looked after the baby. Flash Dick, her husband, shied at work; he loafed around, successfully and furiously.



The Cheat

One night in a saloon Dick lost every cent he had. The boys detected him cheating. There would have been some shooting and a certain death but Jennie broke in and separated the combatants.

She saved her worthless husband. Now she had to save her child.

III.

Parson Jim was a frugal man; he neither drank nor smoked.

Drinking and smoking are diversions, vices or comforts, whatever

you like to call them, that an educated man can easily do without.

Jim found his solace in the "Confessions of St. Augustine" or "The Religio Medici," or he would dip into Virgil, for he had not forgotten his classics. Or, again, he could enjoy George Meredith. A somewhat unusual character was Parson Jim, for his immediate environment.

Thus his mind supplied him with so much pleasure and enjoyment that he could dispense with mere externals. In other words, Jim's outlook was a realization of the homely saying, "A contented mind is a continual feast."

So whatever money Jim made at the mine was mostly saved. He always had a wad on hand.

It was not kept in a bank, or even under lock and key. Denver Jennie knew where it was, and so did her husband.

For Jennie told him where the money was when it was necessary that their empty exchequer should be replenished.

IV.

When Parson Jim got home one night all his money in sight had gone.

Jennie had stolen it for her husband.

And here the mother-love of the girl for her child shot uppermost in her mind.

She knew, she saw in a flash, that Dick would soon get through with the money, and that the fate of her child would be left a dark and dismal uncertainty.

She swiftly resolved to make it a certainty.

"Dick," she said to the worthless rogue, "I'll take his money for you, but I must leave something in payment. The kid'll be better off in Jim's hands than in ours. No, no; don't stop me; I mean to do it. It's best for her. You know it. I'll go and work for her, and if you'll let me make the money I'll pay Jim back and send the kid to school when she is old enough."

And Jennie sat down and wrote this letter:

Parson Jim: Be good to her. You'll find she's better than gold.

DENVER JENNIE.

The loss of his money did not cause Jim the slightest worry. He had foreseen what was likely to happen. Jennie had hinted to him more than once that she would like to leave her child in his keeping, and when he found that the baby was his he was right glad.

V.

Jim rushed off to the saloon, where all the boys were "chinning it" and playing cards.

"They've gone, and the kid is mine," he said.

The boys cried out with delight, for they loathed Dick for his cowardly ways. They liked Jennie for her pluck, though some of them were a little bit doubtful of her morals. Still the kid was Parson Jim's.

"Let's go and see Jim's kid," they said.

So off they trooped to Parson Jim's house and held a reception. The unconscious infant was the center of a perfect storm of uncouth admiration.

The nine days' wonder, of course, became commonplace in less than nine days. Dick and Jennie had discreetly vanished. Dick owed more money than he could pay, and there was a warrant out for him in a little burglary matter which made it prudent for him to be scarce for some time.

As a matter of cold, hard fact Flash Dick drank himself to death in less than a year, and Denver Jennie did household work for a living, far, far from Parson Jim's home.



"They've Left Me The Kid."

VI.

In six years Denver Jennie's baby had grown into a bright, curly-headed girl, the pet of the camp. Parson Jim taught her writing and figuring; the boys idolized her. But the time came when Jim realized that he would have to face the outstanding problem of his responsibility.



"Better Than Gold."

Little Janette, was wonderfully bright and clever. She began to ask questions about her father and mother which Jim found it difficult to answer.

"What was mother like?" she'd frequently want to know.

Jim had not got a photograph of Denver Jennie, but he managed to obtain a picture of a comely young woman whom he represented as the child's mother.

And Janette was satisfied.

Still, the education problem loomed up largely in Jim's mind. He finally solved it in what appeared to him the best and kindest way. He placed the child in a Catholic convent.

He and "the boys" were sorry to lose her, but the best thing was done in the girl's interest. When the good Sister came to take her away they turned out to a man and loaded the child with gifts that sustained her at school for many a long day.

VII.

"Dear, Dear Daddy Jim:—

"A few more days and I will have finished my term in school. Oh, how glad I will be to get home to you and the 'boys.' Give them all my love, and save a whole lot for yourself. Lovingly,

"JANETTE."

Years had passed since Jim had seen the girl. He had given orders that she was to be kept in the convent un-

til she was of an age to understand what he knew it was his duty to tell her.

That day and its duty were near.

The girl imagined Jim to be her father. He had never deceived her. The Sisters of the convent had kept the secret. She was now emerging from girlhood to womanhood, and she had to learn the truth.

The truth came in an unexpected way. One day there staggered into Jim's home a gaunt and pallid woman, who had something on her mind. For years and years Denver Jennie had toiled to save up the money that she had taken from Parson Jim.

She returned with the money, but she had made it at the cost of her life.

For when she confronted Jim with the tale of her husband's death and her robbery, she was beyond human aid. And when she had confessed all to Parson Jim, it was her last act of atonement.

She died in Jim's house and almost in his arms.

VIII.

The girl arrived. The entire camp turned out—or, what was left of the camp. Some of it had died, or gone broke, or disappeared. Anyway, what was left of it turned out to greet the beautiful and queenly girl who was redelivered to Parson Jim from the Catholic convent of Santa Catalina.

When Janette reached the well-remembered room, one of the first things she saw on the table was the little dolly that she had played with years before. Her transports of joy were beyond description.



"Your Mother Is Dead."

She was home! Home again with Parson Jim!

Home again to learn the truth about her mother which Jim told her with all the tenderness and reserve of his noble nature!

IX.

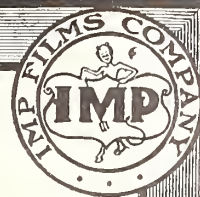
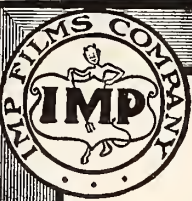
So they went to the grave, the gray-headed man and the budding young woman—to Denver Jennie's grave.

Then Janette knew what her mother had done for her and what Parson Jim had done for her.

Jim's money all these years had steadily accumulated until it was now a tidy sum.

There was soon a vacant house in the camp.

Some months later on, and far, far away from these scenes, when the grass was green upon the dead woman's grave, there was a wedding between Parson Jim and the wail who had been given to him years and years ago as "Better than Gold."



BETTER THAN GOLD

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A young mother parts with her child to a stranger rather than have the little one grow up in want and misery.

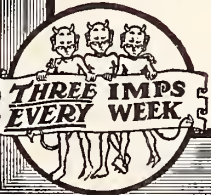
A touching story of maternal sacrifice.

3-21-12

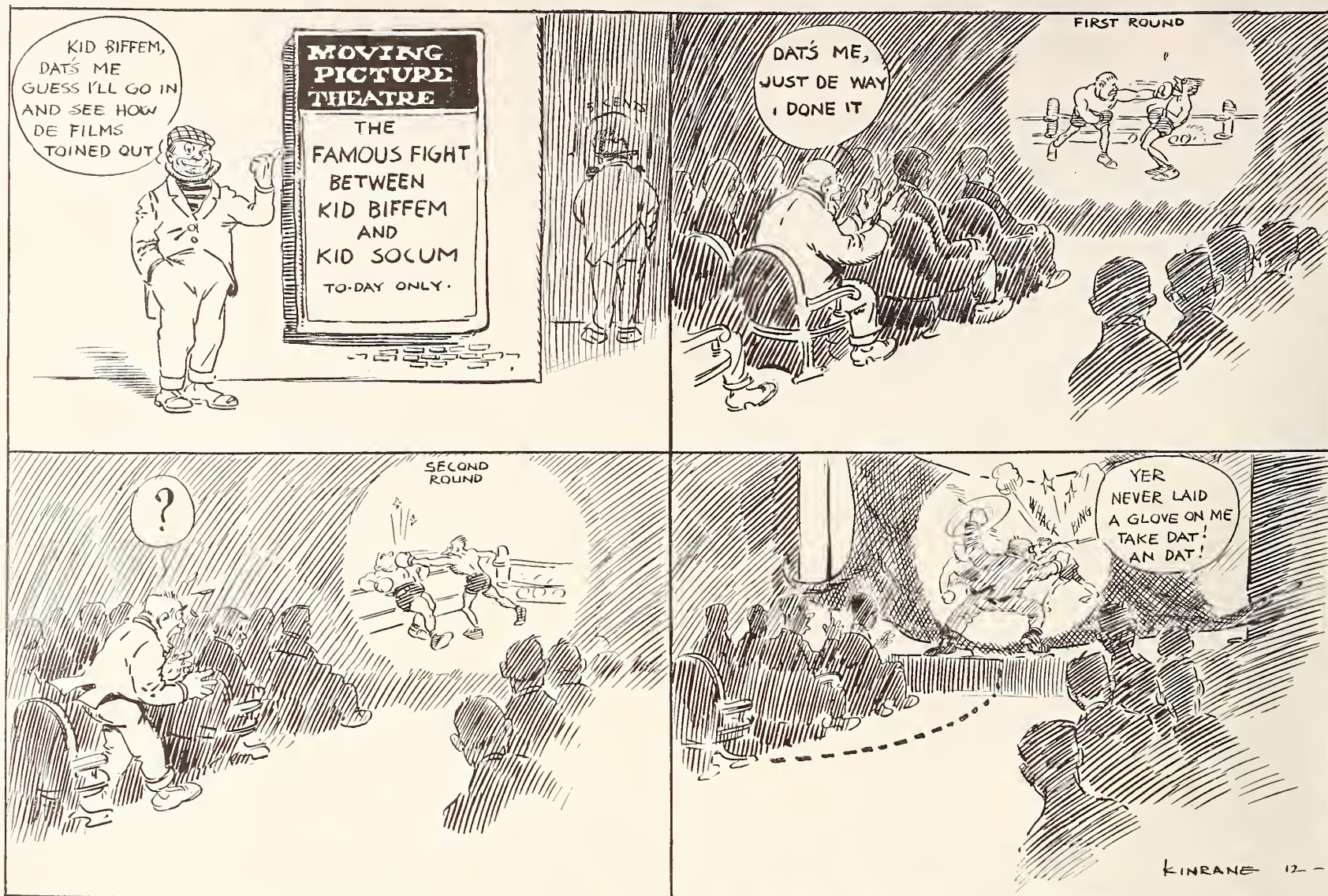
IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



THE AWFUL EFFECTS OF MOVING PICTURES



"A MILLIONAIRE FOR A DAY."

We are busy on this picture. Don't worry! It will come in due course. It is to be all that we promised, and a great deal more. We are trying our hardest to condense a world of humor into 500 feet of film. By the way, reader, have you ever observed that Imp Films are Mip—that is, Imp differently arranged. Imp Films ARE Mip. Now, see here, all of you brainy fellows who read this paper; sit down and tell us what we mean by Mip. What does "Mip" mean applied to Imp Films? Mip is a well-known abbreviation. We are not "joshing" over this. We are as serious as Mr. Roosevelt when he said he wouldn't accept a third-term nomination and made a mental reservation to grab the job if it came his way.

"THE LOAN SHARK."

A Startling Imp.

The loan shark is the pest of every civilized community. He is a man who lends money to the poor; extorts ruinous rates of interest and spreads ruin wherever he goes. He sucks the life-blood of his victims. The law of the country or the state, seems powerless to limit the vulture-like proclivities of the loan shark.

Recently the great newspapers of New York and other cities have drawn attention to the doings of this vampire of society. We shall shortly release a picture on this theme. The incidents in the picture will be portrayed as far as possible from life; the Imp forces are all working to that end. "The Loan Shark" should be a great feature everywhere. We expect it to be so powerful that it will influence state legislatures to enact suitable laws for the protection of poor people from the usurer who trades upon ignorance and fear.

Don't miss "The Loan Shark."

THE "GIMLET." (!!!)

One of our correspondents addresses us as The Gimlet. He means The Implet, of course. Still we are not angry at being called The Gimlet. We know we are sharp and get around things. We know that we can probe things, get through things, and at the bottom of things.

That's what a gimlet does.

The
Snap
of the Year!

Only
50c.
per SET

THINK OF IT!



Actual Size of Each Photo
5 1/2 x 8 1/2 in.

THIS complete set of PROCESS PEBBLED PRINTS of Imp stars for the insignificant sum of 50c. It's the biggest bargain and the softest snap ever offered you. Buy one set for yourself and you'll quickly see how easy it will be to sell other sets to your patrons who are enthusiastic over Imp actors and actresses. Tear off coupon, fill in the blanks, enclose with the proper sum of money to cover as many sets as you want at 50c. per set, write your name and address plainly and—mail at once to the

IMP FILMS CO.
102 W. 101st ST.
NEW YORK

Imp Films
Co.

102 W. 101st ST., NEW YORK, N.Y.

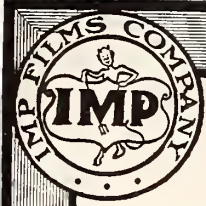
Gentlemen:

Enclosed find \$.....for
which please send.....sets of
photos of Imp stars as described in the
advertisement from which I cut this coupon.

Yours truly,

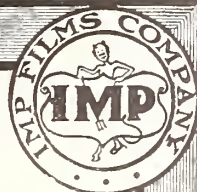
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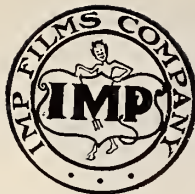
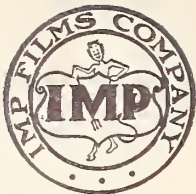
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THE TANKVILLE CONSTABLE

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Why didn't you get these?

Thursday Imp

Thursday Imp

Thursday Imp

Thursday Imp

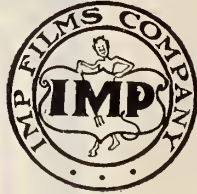
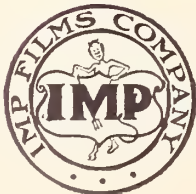
Thursday Imp

Thursday Imp.

IMP.

January—	
20—Wish I Had a Girl (comedy) (split reel)	400
22—Building the Greatest Dam in the World (desc.)	1000
25—The Worth of the Man (drama)	1000
27—All a Mistake (comedy) (split reel)	600
27—A Day on a Buffalo Ranch (desc.) (split reel)	400
29—The Kid and the Sleuth (comedy)	1000
February—	
1—The Power of Conscience (drama)	1000
3—O'Brien's Busy Day (comedy) (split reel)	500
3—Brown Moves in Town (comedy) (split reel)	500
6—The Helping Hand (drama)	1000
8—Mrs. Matthews, Dressmaker (drama)	1000
10—Who Wears Them (comedy) (split reel)	600
10—The Tea Industry in the United States (Industrial) (split reel)	400
12—Reflections from the Firelight (drama)	1000
15—Through the Flames (drama)	1000
17—Pushmobile Race in Savannah (comedy) (split reel)	200
17—The Tables Turned (comedy) (split reel)	800
19—A Modern Highwayman (drama)	1000
22—The Lie (military drama)	1000
24—Ice Boating on the Shrewsbury River N. J. (scenic) (split reel)	400
24—The Broken Lease (comedy) (split reel)	600
26—The Immigrant's Violin (drama)	1000
29—The Rose of California (drama)	1000
March—	
2—Beat at His Own Game (comedy) (split reel)	400
2—The Right Clue (comedy) (split reel)	600

Here Are Six of the very finest Imp films ever produced, yet the chances are you have never seen them! Six big chances to make money gone to waste! Six great shows that your patrons have never seen. And all because your exchange is probably not buying Thursday Imps. How long are you going to stand for it?



"A MI
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So do we.

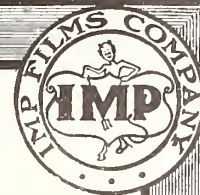
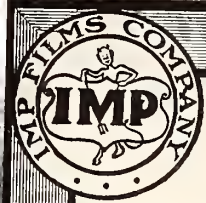
in the blanks, enclose with the proper sum of money to cover as many sets as you want at 50c. per set, write your name and address plainly and mail at once to the

IMP FILMS CO.
102 W. 101st ST.
NEW YORK

Enclosed find \$.....for which please send.....sets of photos of Imp stars as described in the advertisement from which I cut this coupon.

Yours truly,

Name.....
Address.....



THE TANKVILLE CONSTABLE

Copyright 1912 by Imp Films Company



The inhabitants of Tankville revolt at the low speed limit locally enforced, which leads to an alteration of the law.

On the same reel CLASSICAL DANCES BY COUNTESS de SWIRSKY

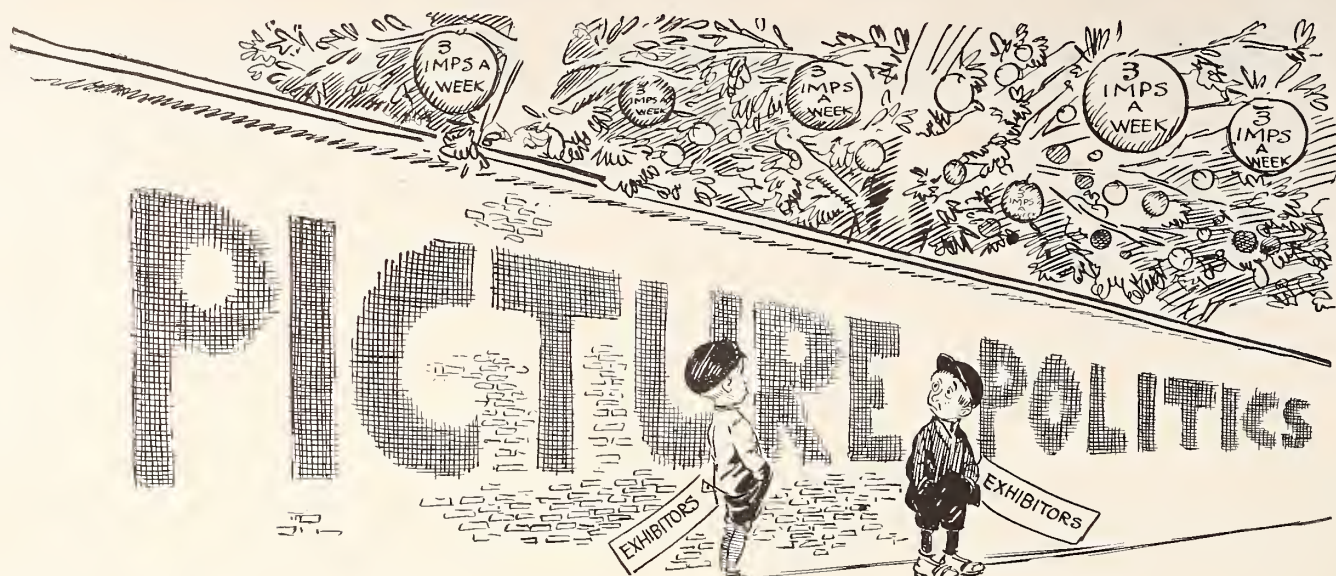
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IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.





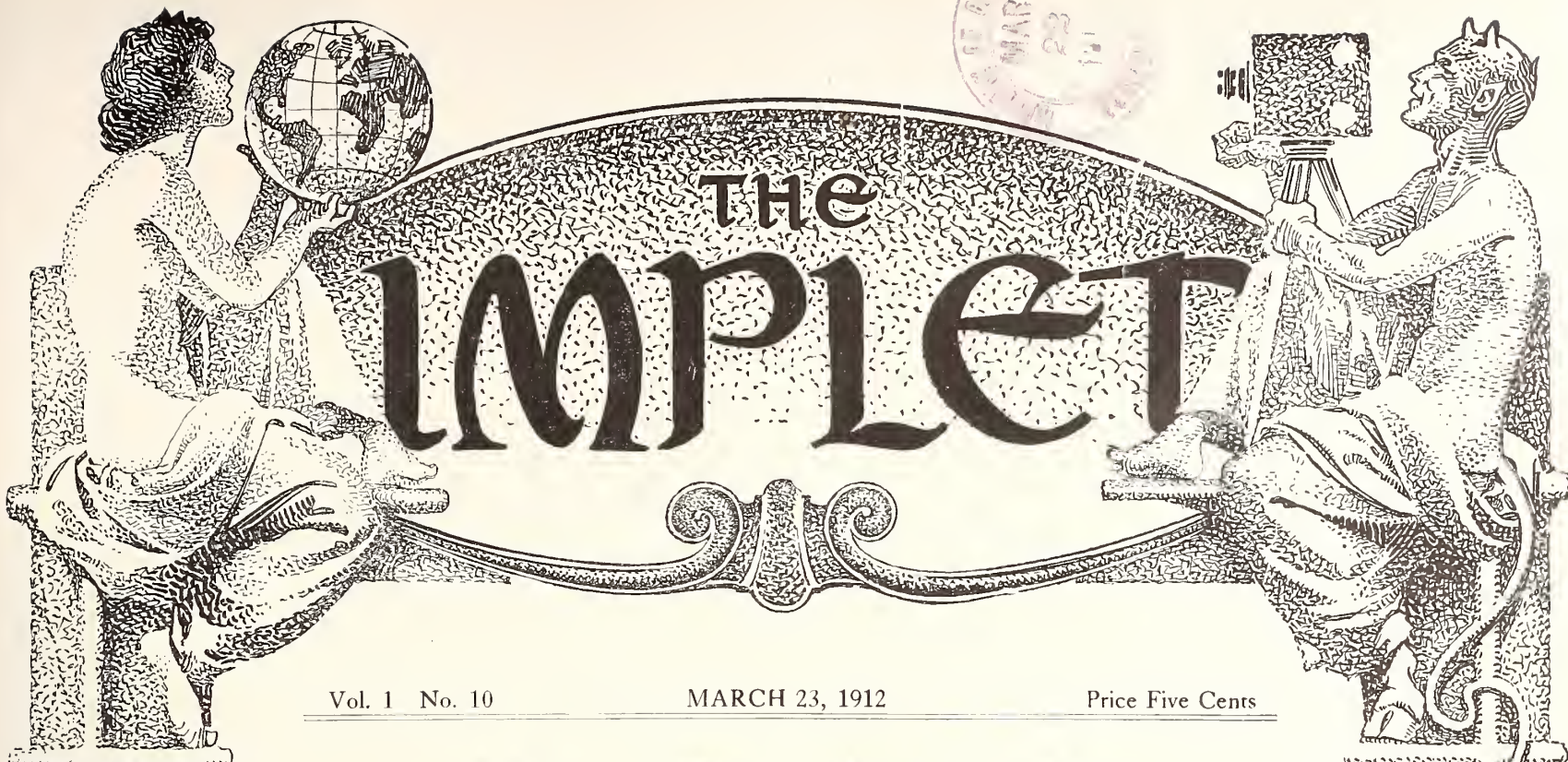
(By Carl Laemmle)

In spite of the undisputed supremacy of Imp films, in spite of the fact that the sales of Imps are record-smashing, in spite of the fact that the Imp stands out in a class by itself, the fact remains that the Imp *ought* to be selling again as many reels per week as it is! It *ought* to be selling more copies of each reel than the Biograph or Vitagraph—but it is not! Why not? Lack of quality? No; Imp quality measures up with the best in the world. Lack of market? No; there are about as many theatres using independent films as licensed. Lack of exchanges? No; I believe there are more independent exchanges than licensed. What then, is holding the sales? *POLITICS!*

Yes, politics is the thing that keeps hundreds of you from getting three Imps every week. Politics and the fear in some quarters that “Laemmle will get too strong.” Who fears that Laemmle will get too strong? *Not you. You* are not afraid of the man who has spent fortunes building up the independent cause and making it possible for you to get good independent films. Who, then, is afraid of “too much Laemmle?” You’ll have to read between the lines to get the answer to that. But I’ll say this:

Your exchange ought to be buying three Imps a week. Is it? Can’t you find out? If you can’t, write to me, tell me the name of your exchange and you’ll find out double quick. *Offer to pay extra money* to your exchange for three Imps a week if you can’t get them any other way. It’s a good investment. Others are doing it. They find it pays to be able to advertise three Imps a week. If this inducement won’t cause your exchange to furnish you with three Imps every week, then it’s time to try another exchange. If Imp films were not the best I could have no right to ask this of you. But the fact that they *are* the acknowledged best is reason enough why you should demand them—all three of them—every blessed week in the year. I’ve fought a winning fight for you. Now, what are you going to do for yourself—and for me? Are you going to demand three Imps a week or pursue the don’t-give-a-dam policy?

(Next week’s installment: “The Open Market”)



Vol. 1 No. 10

MARCH 23, 1912

Price Five Cents

THE OPEN MARKET

An Exhibitor's Problem

Much has been written and said this last two years on the subject of opening the film market in the United States. In other words, giving the exhibitor absolute choice of where to obtain his pictures. There have been several "movements" started in the business supplementary to existing distributing agencies.

These "movements" have not succeeded because they were not absolutely necessary. While people were talking and writing about these "movements," the exhibitor was slowly gaining in wisdom. He was beginning to realize his own importance in the business; he was beginning to shake himself loose from the shackles which had been imposed upon him in his ignorance.

The exhibitor is the controlling factor in the film situation to-day. The exhibitor is in a position to pick and choose his own pictures. The exhibitor, therefore, has opened the market.

The market being open, therefore, any new entrant into the business will find it a comparatively easy matter to buy films of such a nature and quality as will satisfy his patrons, and he is not obliged to accept any particular program that is put before him.

There is no agency whatsoever in the country which has the right to insist that a moving picture exhibitor shall, or shall not, support a particular party or program in the film business. The exhibitor can choose feature

films, as part of the independent program. He can, if he knows his business, lease pictures that are not regularly scheduled or advertised. The market, in fact, is so well supplied with good pictures that the ordinary exhibitor can satisfy his patrons without even showing films bearing the sacro-sanct names of "licensed" makers.

We are writing this article by way of supplement to that printed on the back page of the present number of The Implet.

We want every single exhibitor in the country to realize that he is a powerful integral part of a great business. We have a fixed definite object in this advocacy. We want every exhibitor to assert his freedom, his independence, to detach himself from any political alliance except in so far as his membership to his State Association is concerned.

It is the exhibitor, individual and collectively, who must free the business from attempted domination or monopoly.

Independence in this connection means something more than resisting encroachment. It means exercise of an individual choice in pictures in catering to the needs of the public.

That is independence.

We are not entirely altruistic in this. We feel, we know, we are certain, that the spread of independence amongst exhibitors means a proportionately greater demand for Imp Films.

And by demanding Imp Films, the exhibitor is manifesting his independence in the most effective and cogent manner.

"THE IMPLET"

wishes

**The Motion Picture Exhibitor's League
of Ohio**

**a successful meeting at Dayton, O.,
March 26th - 27th**

**102 West 101st St.
NEW YORK CITY**

The "Implet"

The Moving Picture Newspaper

Edited by THOMAS BEDDING

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Published at 102 W. 101st St., New York

SUBSCRIPTION PRICE, \$1.00 PER YEAR
SINGLE COPY, 5 CENTS

PRES. NEFF WRITES TO THE IMPLET.

Cincinnati, O., March 1, 1912.

To the Editor.

Sir: The Motion Picture Exhibitors' League of Ohio will meet at Dayton, Ohio, on the 26th and 27th of March. The National Board of Directors of the Motion Picture Exhibitors' League of America will meet at the Phillips House, at Dayton, Ohio, at 8 p. m., on the evening of March 25th, and will be in attendance at the State meeting. The Chamber of Commerce of Dayton and the National Cash Register Company are co-operating with our local organization. I will send you a programme of what is going to take place later on; however, will say that a motion picture will be taken, Kinemacolor and feature pictures will be shown, big banquet, auto rides and a general good time and a real business session. We expect visiting members from all over the United States.



As an organization we do not take sides with any manufacturer or film exchanges or renters of articles used in our business. The organization is for the purpose of uplifting the business, cementing the exhibitors together in an organization in order that immoral or suggestive pictures shall be eliminated and to place our business before the people as it is—the greatest educational, moral advance agent the world has ever known. We are organized for the purpose of becoming acquainted and to co-operate together to the end that justice and a square deal may prevail in our business, realizing that an injury to one is the concern of all.

I have just returned from West Virginia, where I organized a State organization of the Motion Picture Exhibitors' League of America. The following are the officers elected: President, M. M. Wear, Charlestown, W. Va.; first vice-president, F. L. Harris, Parkersburg, W. Va.; second vice-president, L. C. Washburn, Salem, W. Va.; secretary, R. L. Thomas, Moundsville, W. Va.; treasurer, P. W. Barrett, Parkersburg, W. Va.; National vice-president, E. W. Waugh, Huntington, W. Va. The meeting was harmonious and enthusiastic. They have an organizer who is already in the field. The next National Convention will be held in Chicago on the second Tuesday in August, 1912.

Very truly yours,
M. A. NEFF,
President M. P. E. L. of A.

THE IMPLET MAIL BOX

OTIS TURNER. J. E. F. writes: "I see reference to Otis Turner as an Imp Director. Is this the gentleman formerly with Selig?"

In reply: Same gentleman, and a very nice gentleman and a very fine producer.

NAMES OF CHARACTERS. Amy writes: "Who played the part of Nick Carter in 'the Kid and the Sleuth'?"

In reply: King Baggot.

Jesse C. writes: "I want very much to know who was the gentlemanly man in 'Mrs. Matthews, Dressmaker'?"

In reply: William Shay.

VIVIAN PRESCOTT. E. B. writes: "Was not this lady formerly with the Biograph Company?"

In reply: She was.

IMP CALIFORNIAN COMPANY. W. C. F. wants to know if the Imp Californian Company is to be permanently located in Los Angeles.

In reply: It possibly may, but we cannot say definitely.

SCENARIOS. Scribe writes: "Would like to sell you some corking, good original scenarios. Will you buy them?"

In reply: Send them along, Scribe, and we will see if you can sell 'em.

IMP SCENARIO EDITOR. A. K. wants to know the name of the holder of this

position.

In reply: Herbert Brenon, who comes from a well-known literary family.

NUMBER OF MOVING PICTURE THEATRES. C. E. (New York City) writes: "I am not in the moving picture game, but I want to know how many moving picture theatres there are in the United States, to decide a bet. I have said 5000 or 6000; my friend bet me there are over 10,000. Who is right?"

In reply: The number commonly said is 12,000.

ENGAGING TALENT. J. G. (Long Island City) writes: "I am thinking of opening a Moving Picture House. Where could I hire a pianist, song slide singer, etc.?"

In reply: Try Len Spencer's Lyceum, East 14th Street, New York City.

THE CENSORSHIP. Rev. J. E. F. writes: "Where can I obtain particulars of the moving picture censorship to which I occasionally see reference in the newspapers?"

In reply: Address Mr. John Collier, People's Institute, East 15th Street, New York City.

NUMBER OF INDEPENDENT MANUFACTURERS. C. A. writes: "Seeing your reference to Independent Manufacturers in former numbers, would like to know how many there are."

In reply: Sixteen. Will print a list

of their names and addresses in an early number.

SHAPE OF THE PICTURES. F. Watson (Syracuse), says: "Most of the pictures shown on the screen are rectangular in shape. Is it possible to vary the shape of the projected image?"

In reply: Perfectly possible. You may have a circular, an oval, a dome shape; all this rests with the printer. But work of the kind increases the cost of production—a serious item, as the profits on moving picture making and selling are not so great as are commonly supposed.

EDUCATIONAL PICTURES. W. J. Sutton (London, Ont.) writes: "It seems to me that so-called educational pictures are not so popular with moving picture audiences as our betters in the newspapers think they ought to be. What do you think? In your opinion is there a great demand for educational pictures?"

In reply: Not a very great demand. In our opinion the call for educational pictures is comparatively small. Educational pictures are not money makers. What the public mostly wants are good dramas and comedies and good scenic. There are exceptions, of course. A film maker must lay himself out to suit the generality of tastes. If he tried to suit all tastes he would jolly soon have to shut up shop.

The City of New York Owns Independent Moving Picture Theatres

New York, Feb. 27, 1912.
To the Editor.

A fact that is not generally known, and one that would probably cause certain reformers to raise up their hands in horror, is that the City of New York actually owns and operates three moving-picture theatres on the East Side. I may not be amiss, perhaps, if I try to give a short synopsis of the history of each place.

No. 172 Delancey Street, known as the "New Bridge Theatre," was formerly an old police station house, with green lights in front to guide the honest. It has a municipal history that would gladden many an old New Yorker's heart. In the days when New York wasn't what it is now, this station house was the center of a pretty bad neighborhood, infested by the old famous Margin street and Co-lears Hook gangs, and many a young policeman won his spurs in his efforts to bring certain notorious prisoners to the old station. With the growth of the city and the building of the Williamsburg Bridge the creation of the Williamsburg Bridge Plaza, a new station house costing \$500,000 was erected to float the left side of the plaza, and now Messrs. Rothbord and Gordon are managing as pretty a moving-picture theatre as was ever built, catering to the smiles and tears of the East Siders, on the identical spot, where before prisoners in their cells would await trial.

No. 154 Clinton street, known as

the Old Clinton Court Theatre, has even more of a municipal history. In 1865 these premises were used by the Old East Side Volunteer Hose Cart Company, of which Eddie Rosenstein was chief. Many an exciting chase through the streets, dragging their old pumps and hose carts, did those old fire laddies have. In 1888 it was converted into the Fifth District Municipal Court and practically every lawyer of any prominence in the legal world to-day made their first success or otherwise, in the old brown court-house on Clinton street.

It was later used as the tenant and landlord part of the Municipal Court, and if those old walls could talk they would tell of the thousands of tenants evicted because of non-payment of rent, of the tears lost, of the hopes lost. But to-day instead of issuing judgments in default, it issues judgments of laughter and joy, tears and sorrow in sympathy with the photoplays as they chase each other across the glass mirror screen.

No. 180 Clinton street could also tell an interesting municipal tale. Being the oldest of any municipal building in the city, it was first a brownstone mansion, the finest possible, some of its interior decorations still existing.

In the course of progress, about in 1853, the Harry Howard Volunteers, another hose company, took possession of the premises for their quarters. I have been assured by an old-

timer in this vicinity that our steam engines and gasoline automobile hose carts are entirely discounted for excitement when an alarm sounded in the olden days, and the "Blues," as the Harry Howards were known, and the "Reds," as the Eddie Rosenstein boys were called, raced together to the fire. It seemed that the fire was the least, the main consideration being who got there first. It often ended by both companies falling into a pitched battle, with the delighted on-lookers wildly cheering.

This old building was used to the last by the volunteers, and when the paid fire department came into existence, it was converted into a "fuel depot," storing fuel and other necessities for the new-fangled engines.

Lately the fire department abandoned it and now motion pictures are being displayed in the oldest municipal building outside of City Hall, and prominently displayed above the words "moving pictures" is the name, "Harry Howard," as if to recall to the old-timers that memory never dies. This is the Photodrome Theatre.

The City of New York owns these three buildings and they are being run under the supervision of the Comptroller's office. In conformity with the independent spirit displayed by the city in this matter, each house is using first-class service, of the Independent kind.

Very truly yours,
WILLIAM BRANDT.

CASTS OF THE IMP PLAYS.

"THE ROMANCE OF AN OLD MAID."

(Imp Drama. Release, Monday, March 25, 1912.)

Written by R. H. Danforth, Berkeley, Cal.

Produced by Otis Turner.

Aunt Julia.....Rolinda Bainbridge
Frank Rogers.....King Baggot
Little Lucille.....Gladys Egan
James Hopkins.....Wm. E. Shay

"TEMPTED BUT TRUE."

(Imp Drama. Release, Thursday, March 28, 1912.)

Written and Produced by

Otis Turner.

Mary Dayton.....Vivian Prescott
John Prentiss.....King Baggot
Mr. Dayton.....Mrs. Welsh
Mrs. Dayton.....Mrs. Hurley
Edward Scarfe.....Wm. E. Shay
Rev. David Snoakes.....Mr. Dillon

"SQUNK CITY FIRE COMPANY."

(Imp Comedy. Release, Saturday, March 30, 1912.)

Written by J. W. Culbertson, Indianapolis, Ind.

Produced by F. J. Grandon.

Bob Summers.....Harry Pollard
Doc Smizely.....Ben Horning
Zeke Stoely.....Ed. Lyons
Mary Harding.....Margarita Fischer
Mrs. Harding.....Miss Crolus
Mr. Harding.....E. J. Le Saint

"THE BABY."

(Imp Educational. Release, Saturday, March 30, 1912.)

Written by Alice Mellor, Los Angeles, Cal.

Produced by F. J. Grandon.

Mrs. Noel Grantley.....Margarita Fischer
Mr. Noel Grantley.....Harry Pollard
Nurse "Edna".....Miss Angelis
The Baby.....Little Wilbur

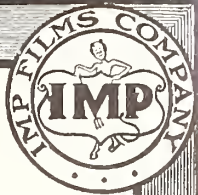
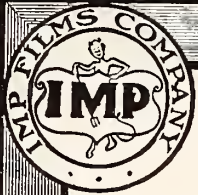
ADVENTURES OF "MR. ALMOST BUTT."

In No. 11 of "The Implet" we commence the publication of a series of cartoons entitled, "The Adventures of Mr. Almost Butt." These pictures have been made by a cracker-jack cartoonist, and they touch, for the first time, upon the humorous aspect of moving picture making, especially in amateur hands.

"Mr. Almost Butt" is bound to be a very popular occupant of "The Implet" gallery of personalities.

He is just one great big "larf."

"Larf and A. Butt larfs with you; wofo and you wofo alone."



THE ROMANCE OF AN OLD MAID

Copyright 1912 by Imp Films Company



An appealing story of an old maid, who succeeds in reforming a dissolute widower whom she marries and whose little daughter she takes into her keeping.

3-25-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



A CHANGE OF STRIPES

Story Founded On The Great Imp Comedy Release

Saturday April 6th, 1912

By THOMAS BEDDING

"A CHANGE OF STRIPES."

U. S. Federal Prison,
Atlanta, Ga.,
Feb. 1, 1912.

[Supposedly written by the convict, who is the principal character in the Imp Comedy Release, April 6th.]

I.

Byron's "Prisoner of Chillon," who had been immured in a Swiss Castle for many years, "regained his freedom with a sigh."

Devil a bit of a sigh about me, when, after seven years seclusion I saw an opportunity. Opportunity, say the wise folks, comes to you but once in a life. Rot!

Quite numerous opportunities have come to me in the course of my forty three years. I've seized 'em and profited by 'em.

There was one opportunity in particular, that came to me of imitating another man's hand-writing. Unfortunately, the man, who was wealthy, suddenly formed the bad habit of reading his bank book. He saw that he had drawn out more money than he recollected. So he looked up his checks.

I got ten years for taking this particular opportunity.

Seven of those years had passed when another opportunity came.

This is how I took it.

II.

I got out of prison by very simple means. My docility of conduct, my strict attention to my Methodist bringing up, made me a marked man amongst the others. You know who I mean by amongst "the others." The other striped people.

Some had murdered, some had burned houses. Many, of course, had robbed. There were one or two ex-adventurers from Wall Street. There were—but why particularize further. There was the usual collection of convicted opportunists.

Many of them made the mistake of ignoring religion. I played the game, morning, noon and night. Played it so well that I was trusted with the honorable position of assistant librarian.

Yes, we had a library.

I was a great student.

They allowed me to write a book.

It was to be called "Confessions of a Repentant Forger."

One day a sudden desire for freedom induced me to violate their child-like confidence in me.

To make a rope out of handkerchiefs, to open a window of the Reading Room, and drop into the roadway, while I was supposed to be consulting dictionaries and lexicons, was the work of a few minutes.

It had taken me many long months of watching and waiting for this opportunity.

III.

So I got away.

The country was sweet smelling and vibrant with life. I looked upon it just as I imagined myself looking upon a new land to which I was suddenly transported. The sky, the hills, the trees and the grass, were as fresh to me, as land must have been to those old mariners, who were so long on the sea in their sailing ships.

Then the people were so quiet, so sleek, so good to see.

The houses were so beautiful and homelike, in all their aspects. Everything bespoke the exact opposite of that which I had left behind.

Freedom!

Freedom from—

Freedom from prison life!!!

I scarcely had time to breathe the air of freedom when I saw an automobile approaching. It suddenly stopped.



An Automobile Approaching.

The man got out. I had wit enough to realize what had happened. The supply of water had given out. He was off for more. In a flash I saw another opportunity.

I pointed my hand towards the woman. In that hand was a piece of wood, which at the first glance anybody might mistake for a pistol.

Especially the white-faced woman before me. She was scared at my stripes. That goes without saying. "I'll shoot," I said, "if you don't do what I tell you."

I jumped into the car and made her drive some distance up the road, till I judged it convenient that she should hand me her cloak and hat.

With these I covered my stripes. Then I made her get out, and I drove off alone.

I was sorry to do this, because she was young and pretty. But youth and beauty counted for nothing when liberty was at stake. Besides, in the wicker basket in the machine, was, I judged, a lunch prepared for two. And I hadn't eaten a Broadway lunch for seven years.

So when I got into a piece of woodland, remote from the spot where I had met this providential machine, I opened the basket.

For the first time in seven years I tasted cold chicken and California claret. Words fail me to describe the ecstasy of the meal.

IV.

Reader, there is one kind of literature which is seldom perused. I have not time to write my full experiences. This is only a letter which I am permitted, by the courtesy of the warden, to write to a friend, who thinks he may make either a story or a moving picture scenario from it.

The kind of literature I am referring to is that which deals with the experiences of prisoners who regain their freedom—what and how they see; what they feel; what they think, when they get into the world again. I could tell you some stories on this subject, but you had better read the books.

Best of all, get hold of one or two ex-convicts and persuade them to talk.

That claret was so devilish good that I sat too long over a box of cigarettes that accompanied it. A man suddenly appeared. It was the owner of the car.

Opportunity number three came to me. I jumped up and presented my fake pistol.

"Move," I said, "and you are dead."

Up went his hands. I put my pistol behind me.

"Off with your clothes," I said.

He hesitated. "Off with them," I said, "or I'll kill you and take them."

He was neither brave nor clever. In ten minutes he was in my striped suit, and I was in his clothes. I had liberty, a pocket book with an address card in it, a bunch of keys, and \$15.00 in money.

He had a convict's suit and a crippled car. At the point of the pistol I'd made him smash the driving wheel off its spindle.

V.

Mr. Arthur Crosby lived at Fern Villa, Airedown Township. I ran for dear life away from the disabled car and its owner.

I met a man and asked him where Fern Villa was. He told me. It was fifteen minutes' run.



"Do as I tell you."

And as I ran I saw a bill posted up offering \$500 reward for an escaped convict. That convict was me, but Mr. Arthur Crosby had my stripes on. I resolved to take the chance.

I figured that Crosby would be detained perhaps for a night, and that I could enter his house and get sufficient of his portable property, pos-

sibly money, which would take me a few hundred miles away.

All of these calculations worked out to a nicety.

Fern Villa was a charming place. There were two servants whom I had no difficulty in silencing when I got in. Gold and silver plate; a purse with a little roll of greenbacks; all these were soon in my pocket.

Visions of a seat in the Sunset Express, which stopped at a station a mile away, were before me.

I saw myself on the deck of a Japanese boat bound from Vancouver to a Pacific port.

A new life opened up before me.

Pleasant dreams? It was a pity I dreamed so long.

It was a pity my cupidity took me to Fern Villa at all.

Arthur Crosby was the local mayor, and Arthur Crosby's local influence was so strong that when I started to leave Fern Villa there was a posse making for the house.

Of course my hands were up, and so was my game.

Still it was worth it. Right from this cell I can see the Crosby couple now. They had started off for a day's automobile adventure. They did not expect such an adventure as the one I helped them to have.

I made one mistake. I was greedy. I should not have gone to Fern Villa.



The Game Was Up.

I do not know if I will have another opportunity of breaking loose and changing stripes; but if I do, I will not be covetous. I will not be greedy; and I won't drink California claret by the wayside.

I'll get away at once.

I have now plenty of leisure to finish "The Confessions of a Repentant Forger," but not the opportunity.

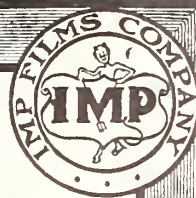
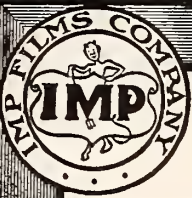
I'm no longer assistant librarian.

I'm in the infirmary, suffering from a wounded arm.

When they landed me at Airedown Township I tried to escape with the manacles on.

They shot; and a bullet lodged in my left arm.

Hope my story will make a good picture.



TEMPTED BUT TRUE

Copyright 1912 by Imp Films Company



A young girl is attracted to a great city and
successfully eludes the temptations
that await her there.

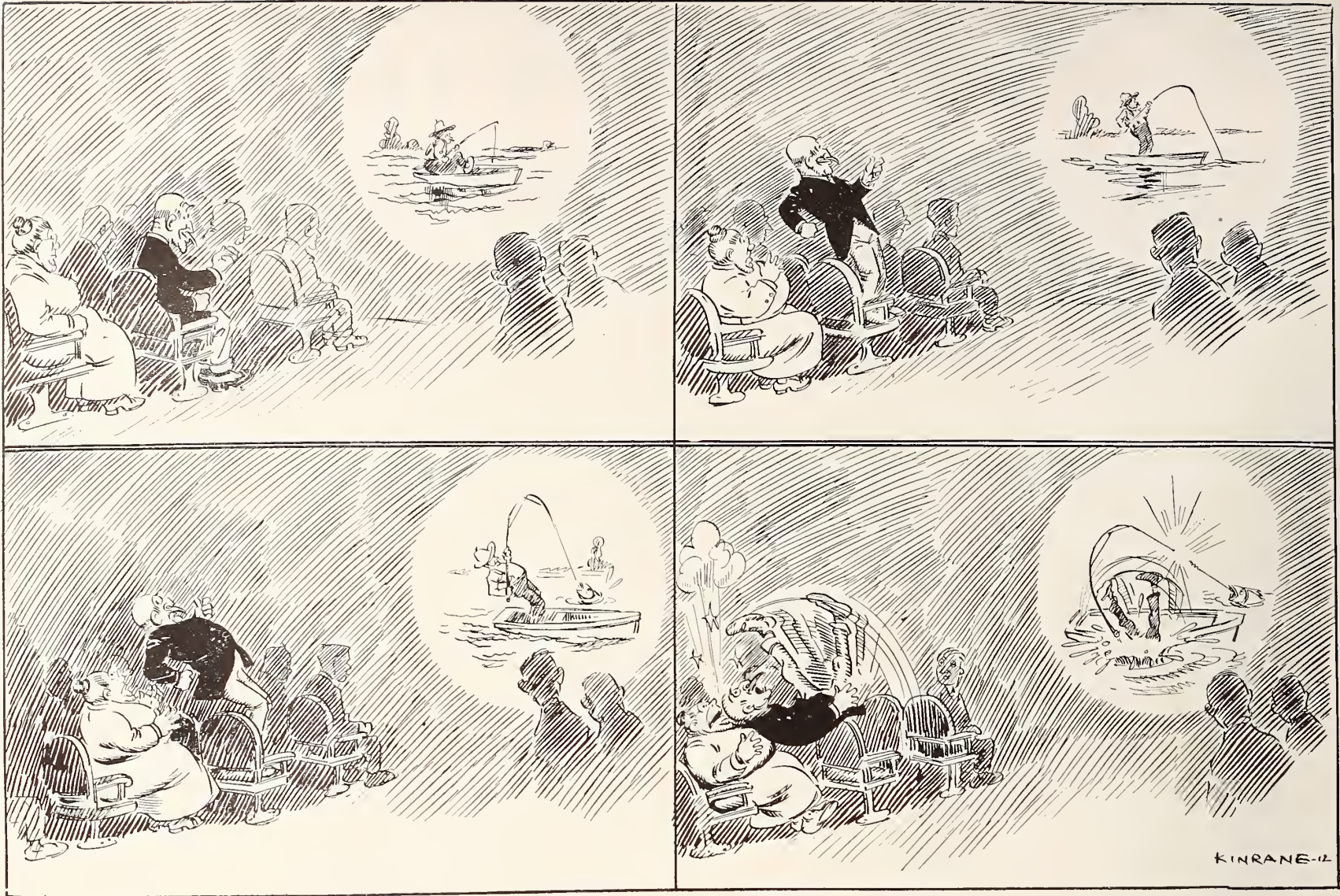
3-28-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.





Imp Pays and Imp Progresses

IT WAS THE IMP

which paid a stiff price to the Russian Countess de Swirsky to get 500 feet of her marvelous Russian dances--something totally new for moving pictures. See that you get this film!

IT WAS THE IMP

which paid a stiff price to produce "Shamus O'Brien" in order that this Irish classic could be shown in Independent moving pictures.

IT IS THE IMP

which helps the great crusade against "loan sharks" by producing "The Loan Shark." Every theatre showing this film will win the public favor. Will you get the film or an excuse?

IT IS THE IMP

which produces "A Millionaire for a Day," that corking good comedy which shows the people "how it feels to be rich for a day." Will you get this film or an excuse instead?

IT'S ALWAYS THE IMP

which does the big things in a big way; and the timely things at the right time. It's always the Imp that keeps your programs alive and spends money lavishly to make you proud you're Inde-

POPULAR PICTURES OF IMP STARS



The Snap of the Year!

Only 50c. per SET

THINK OF IT!



Actual Size of Each Photo
5 1/2 x 8 1/2 in.

THIS complete set of PROCESS PEBBLED PRINTS of Imp stars for the insignificant sum of 50c. It's the biggest bargain and the softest snap ever offered you. Buy one set for yourself and you'll quickly see how easy it will be to sell other sets to your patrons who are enthusiastic over Imp actors and actresses. Tear off coupon, fill in the blanks, enclose with the proper sum of money to cover as many sets as you want at 50c. per set, write your name and address plainly and---mail at once to the

IMP FILMS CO.
102 W. 101st ST.
NEW YORK

Imp Films Co.

102 W. 101st ST., NEW YORK, N.Y.

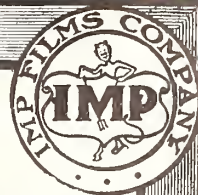
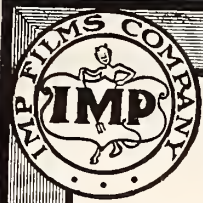
Gentlemen:

Enclosed find \$.....for which please send.....sets of photos of Imp stars as described in the advertisement from which I cut this coupon.

Yours truly,

Name

Address



SQUNK CITY FIRE COMPANY

Copyright 1912 by Imp Films Company



The members of the Squnk City Fire Company are exercising their minds as to whose duty it is to first start the work of fire extinction, while the building burns. 3-30-12

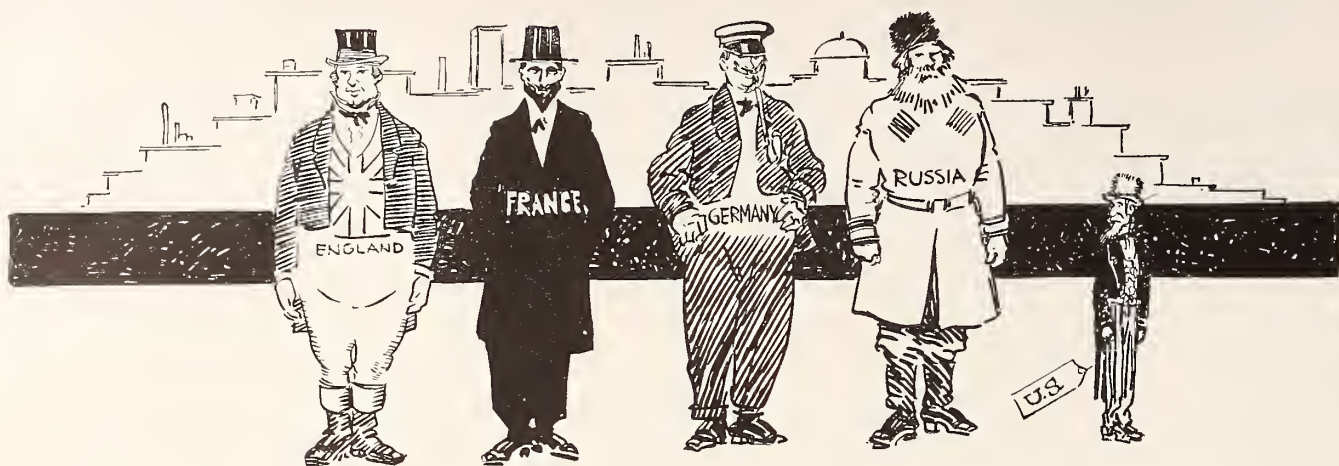
On The Same Reel **THE BABY**

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.





The Open Market!

(By Carl Laemmle)

The Imp Company is selling more films in the open markets of Europe than it is in America. Let that sink in. *It is sensational.* In competition with all the best brands of film in the world, the Imp sells *more prints* in Europe than it does in this country. How many film manufacturers, licensed or independent, can say that, and say it truthfully? Remember that in Europe no film is bought until it has been exhibited on the screen. There is no such thing as a "standing order" over there. Merit, and nothing but merit, is the factor that determines whether a film is a success or a failure!

European exhibitors are infinitely more critical and more exacting in their demands than you are. *They demand Imp films constantly.* No matter whether it is a comedy, a drama, a scenic, an industrial or whatnot—if it is an Imp *they demand it.* And, what's more, they get it. In Europe the first-run customers *dictate the buying!* They actually tell the exchange man what to buy and what to avoid! They know their power, and they use it. You don't know your power. Consequently, you don't use it. Or, if you do, it is only spasmodically. You *ask* your exchange, you *request*, you *beg*. You ought to *demand, command, insist!* The exchange is your servant. You treat it like a master.

I have owned theatres myself. I demanded—or, rather, my managers demanded—every Imp produced and *got them.* That's proof enough that it can be done. I always paid a good, healthy price for my rentals, no matter what exchange I dealt with. I never haggled on that score. But I said, "If I'm going to pay your price, you've got to come across with what I'm paying for." If you are not getting what you are paying for, you are either a *philanthropist*, a *careless* business man or an *easy mark.* Why don't you *wake up?*

(Next week's installment: "\$45,000 Gone to Hell")



THE IMPLET

Vol. 1 No. 11

MARCH 30, 1912

Price Five Cents

THE QUALITY OF THE PICTURE

An Address to the Dayton Convention

March 26-27, 1912

GENTLEMEN: Duty obliges me to remain at my post in charge of THE IMPLET, the most influential moving-picture newspaper in the world; otherwise, I would have accepted President Neff's invitation to be present at the Ohio Convention. But if I had been present I would, with his permission, have talked what I am writing to you. I write very well—at least everybody says so, but I talk very much better—everybody also says that.

I am so busy that I am unable to have a phonographic record made of what I would like you to listen to, so I have to depend upon printer's type for conveying to each and all of you, and through you, the exhibitors, not only of the United States, but of all the world, what I want to say.

No. 4 of Carl Laemmle's articles on the back page of this paper was written independently of what I am writing. There never was such a striking incident of two men thinking absolutely alike irrespectively of each other. You will observe that Mr. Laemmle's theme is "Picture Quality." He insists upon the exhibitor's duty of getting the best pictures. Mind! It is the exhibitor's duty to HIMSELF, to his PATRONS, the public, and obviously to his bank account to obtain and exhibit the best pictures. That's his duty and its logical effect.

The editor of THE IMPLET was the first practical moving-picture man and practical newspaper man to preach, three years ago, the supreme importance of quality in the moving picture. Thousands of people all over the world recognized this fact. What did I mean by "quality"? I meant good, clear stories or themes, well acted by competent dramatic artists, well mounted, well produced; above all things, well photographed—the best quality in story, acting, production and photography it is possible to obtain.

For a time I was ridiculed by ignorant men in the business for harping upon the supreme necessity of good quality in the moving picture. "Any old thing" did a few years ago, so long as there was something on the screen that appeared to move. That time has gone. The public has been educated to demand the photoplay perfectly presented and perfectly photographed. The public now won't stand for anything else.

The public and the manufacturers are doing their part.

Are you?

I doubt it in the general sense.

The exhibitor has hitherto been the sport of factions. Now, thank goodness, he is getting together with his fellows. In getting together with his fellows he cannot more directly advantage himself than by insisting that each film he obtains for exhibition measures up to a certain standard of quality.

What is that standard?

I unhesitatingly reply—the Imp standard.

Not because I am working for the Imp Films Company, but because as an author, something of an actor and producer and, above all things, a photographer, I know the infinite pains which the Imp Films Company is taking to make high quality moving pictures. Some of the pictures that are now being released are among the best of the world's motion pictures. Some that are to be made will be better than any pictures anybody is making now.

This is what I would like to say at your banquet. You may take my word for it, that what I am writing here is true in letter and fact. But I want you to do more. I want you all, and each individual, to exert his own right, his own independence, to go out in the open market and exercise his individual right in filling his program. It does not matter what the exhibitor's picture program of any one week consists of, the Imp films will occupy the foremost place.

Always demand the best films, and the Imp pictures will be among them. They will automatically take the place that rightly belongs to them, namely, that of the most popular films on the world's market to-day.

Gentlemen, the public is demanding Imp films—the world is demanding Imp films.

Give the public what it wants.

Every man in business who does that makes money.

Vox populi, vox Dei, which, being freely translated, means that the public, i.e.—the people at large—is invariably correct in its judgment.

The public wants Imp films.

THE EDITOR

102 West 101st St.
NEW YORK CITY

The "Implet"

The Moving Picture Newspaper

Edited by THOMAS BEDDING

COPYRIGHT 1912 BY IMP FILMS CO.

Published at 102 W. 101st St., New York

SUBSCRIPTION PRICE, \$1.00 PER YEAR
SINGLE COPY, 5 CENTS

THE PRICE OF METOL

"Announcement has been made by the importers of 'Metol' to the effect that the price of this standard commodity has been reduced materially.

"For practically two years the makers of 'Metol,' which is a German product, have maintained their prices. Now, however, the greatly increased demand for 'Metol' on the part of the motion-picture interests has compelled the manufacturers to seek means by which 'Metol,' which is related to the expensive coal-tar products, can be produced at a price which would warrant a reduction in the selling list. Recently this has been accomplished, and as a result of continuous experiment and the discovery of a much quicker process in distillation the present decrease in prices comes.

"Two German companies control the production of 'Metol,' these companies being among the largest manufacturers of photographic chemicals in the world. Their attitude toward the photographer has always been progressive, and this latest move is an indication of the German system, which at all times tends toward an equitable relation between manufacturer and consumer."

What Berlin Aniline Works Says.

George L. Barrows, chief of the photographic department of the Berlin Aniline Works, when asked by a representative of THE IMPLET for a statement with reference to the reduction in price of "Metol," said: "Since its first introduction upon the American market 'Agfa Metol' has enjoyed a steady and increasing demand. Our sales for 1911 were greater than ever before, due to the almost universal use of 'Metol' as a developing agent in this rapidly growing field.

"This has resulted in marked attention being paid to the production of 'Metol' by our house, Actien-Gesellschaft fur Anilin-Fabrikation, and we have recently been instructed to reduce the price according to the new list, which is being mailed to all consumers. We are particularly gratified over this reduction, as it enables us to meet the prices being quoted on other chemicals said to be of identical character, produced by houses which have recently started to make photographic developers. Our pre-eminence in the production of standard 'Metol' and the large quantities we produce assure the photographer uniformity and absolute chemical quality. Therefore we are convinced that those workers who have used 'Agfa' products in the most critical work will welcome the action we have taken in making the marked price reduction operative on March 1st."

CASTS OF THE IMP PLAYS

"Where Paths Meet."

(Imp Drama. Release, Monday, April 1, 1912.)

Written by Harry Pollard, New York City.

Produced by Farrell Macdonald.

Reuben Ward.....E. J. Le Saint
Alice Ward.....Margarita Fischer
Tommy Ward.....Joe Moore
James Bright.....Harry Pollard
Arthur Veritey.....Ed. Lyons
Reginald Cleaver.....H. S. Mack
Violet Dale.....Ethel White
Leonard Murray.....Murdoch McQuarry

"The Dove and the Serpent."

(Imp. Drama. Release, Thursday, April 4, 1912.)

Written by E. J. Le Saint, New York City.

Produced by F. J. Grandon.

TortolaMargarita Fischer
Luis Arguella.....Ed. Lyons
Pablo.....Harry Pollard

Various Questions.—Mrs. L. asks: Will THE IMPLET only print news and pictures, or will it print news of all films? Kindly inform me what the girl's name is who took Florence Lawrence's place in the Imp Company.

In reply: (1) Probably in time all news of all pictures will be printed. (2) See casts of characters in THE IMPLET.

Various Questions.—1. Imp Booster writes: I see that the Biograph Company release a picture on the 14th of March, entitled "Tola's Promise," in which Mary Pickford plays the lead. I also note in your release "A Timely Repentance," in which she plays the role of Mrs. Nordell. Now, please, tell me is she acting for the Imp or the Biograph Company? 2. What is the name of the pretty girl who took the part of "Dorothy" in Dorothy's Family? 3. What is the name of the leading lady in "From the Bottom of the Sea"? 4. Is Margaret Frisbee still with you? 5. Are Margaret Frisbee and Isabel Rea related in any way? 6. Are you going to continue having Imp players' photographs in The Implet?

In Reply.—1. "A Timely Repentance" was made last summer. Miss Pickford is now with the Biograph Company. 2. Miss Ethel Grandon. 3. Miss Ethel Grandon. 4. Do not know the lady. 5. Do not know. 6. Yes.

Various Questions.—1. J. F. C. asks: Number of picture theatres in the United States. 2. Number of picture companies making pictures in the United States. 3. Approximate amount of money invested in the manufacture of motion pictures in the United States. 4. Average cost of production of a reel. 5. Average salary paid to actors of picture companies in the United States.

In Reply.—1. About 12,000. 2. About 30. 3. Difficult to answer precisely, but we should say from twenty to fifty millions. 4. Also difficult to answer, but probably \$2,000. 5. Also very difficult to answer, but the average salary of the members of a stock company taken all-round might be \$50 a week.

BECOMING AN ACTOR. H. Macpherson writes: How can a man enter into business as a photo-play actor, especially one who has had no experience whatever in the business?

In reply: Assuming that the would-be-actor is young and has had no experience, his best plan, in our opinion, would be to obtain a post in a Moving Picture Studio as an extra, or "go on with the crowd" occasionally. If he has any real acting talent, the director will soon discover it and give him a chance of a part. The lowest rung on every ladder is available to everyone, and that is how we recommend the applicant to start in.

APPARATUS FOR MAKING MOVING PICTURES. E. Tacha wants prices of moving picture cameras, lenses, films and other accessories needed to make first-class pictures.

In reply: He may obtain all the apparatus from Eberhard Schneider, No. 219 Second avenue, New York City. The films may be obtained from the Eastman Kodak Company, Rochester, N. Y., or Lumiere Jougla Company, No. 75 Fifth Avenue, New York City.

FEATURE FILMS. J. McClosky (Harrisburg), writes: "I notice feature films are becoming more and more popular, or at any rate the number of people putting out feature films is on the increase. Look at their big 'ads' and the money they spend! Now, I am an exhibitor who likes to be well up with the times. Do you think feature films are likely to become general?"

In reply: We do not quite catch the drift of our correspondent's query, but what we imagine he means is this. Do we think that manufacturers generally will find it necessary to put out 2000 or 3000 foot subjects as a rule rather than an exception? The tendency certainly seems to be that way both here and across the Atlantic. Some people seem to think that the short length subjects are likely to be superseded by much longer ones. One thing tolerably clear is that the public inclines decisively to longer pictures. It will soon show its taste in unmistakable fashion. The public always does.

LIKE THE IMPLET AND THE IMPS

FEATURES ALL IMPS.

March 7, 1912.

To the Editor.

Sir: I must say there is some class to THE IMPLET and it is a real worthwhile motion-picture publication, and wish you would put me on your mailing list. There are a few patrons here at the Lyric, and it is a hard matter to keep one on hand. We feature all Imp films, and Columbia picture lovers are, and have always been, strong for Imp productions, and King Baggot and all members of this clever company of photo-play stars receive many hearty applause when the Imp films are shown. We had to turn away hundreds of patrons on the day we ran "From the Bottom of the Sea," and we would never kick to the exchange should we ever get it as a repeater. Here's hoping that THE IMPLET will grow to a 25 or 30-page booklet, and from the way things look now it will. With best wishes and big success to you and your welcome IMPLET, I am,

Yours truly,

E. A. LOUDETTE.

Lyric Theatre, Columbia, S. C.

P. S.—You may put the Pastime here on your list, a new theatre to open soon—and will run Independent films, of course.

"THE IMP" IS ALWAYS ALL RIGHT.

March 6, 1912.

To the Editor.

Sir: THE IMPLET is a very stunning sheet, and we read it with much interest. It touches so clearly and interestingly on all things pertaining to moving picturedom. A very interesting and also satisfying incident occurred several days since. The 'phone bell rang and was answered by the writer. Imagine his surprise when the voice on the other end inquired: "Are you going to put on an Imp picture this afternoon?" The answer was "Yes." "Then I want to see it, for I think they are the best ever." The cold fact is that we like them ourselves, and for several reasons—the photography, clearness of detail—subjects that can not but appeal to the most fastidious. There is one of your actors who is very popular with our lady patrons. If you have photographs of your company, we would like very much to have either as individuals or in a group that we may use for a lobby display in order to acquaint the people of Genoa with them. Might say our theatre, which is new, with a seating capacity of 1,000 and costing nearly \$40,000, would make your films popular if we had a photo of your company. We are booking out of Buffalo and Albany and hope to have all your releases. When we see a film marked Imp we think it unnecessary to try it out, for we are morally sure it is all right.

Very truly yours,

PIERCE-NAGLE AMUSEMENT COMPANY.
Geneva, N. Y.

LIKES THE STORIES.

March 7, 1912.

To the Editor.

Sir: I have this day received my third copy of THE IMPLET, and I must say I think they "are just the dope." I see from the front page of Implet No. 7 that you are going to have moving-picture stories in next week's Implet, No. 8, and wish to say that I think your editor is conferring a great favor upon the readers of The Implet by putting these stories in.

Thanking you for your kindness in sending me these bulletins, I desire to remain,

Yours respectfully,

THEO. J. BECKER.

Kansas City, Mo.

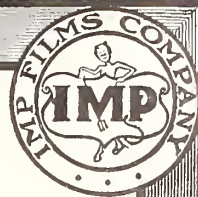
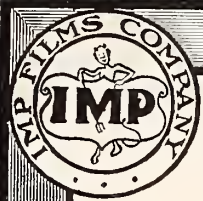
REAL PHOTOGRAPHS
OF
IMP FAVORITES

We have for disposal a few real photographs (that is, beautiful surface prints) of some of our Imp players. There is King Baggot, whose picture is 11¾ x 9½; there is W. R. Daly represented on a 9 x 7 picture, and H. S. Mack also on a 9 x 7. The number of these photographs is limited. They are as good as the celebrated theatrical photographer, White, of Broadway, can make them. We are selling them at 15 cents each. Send your orders, and the money to cover cost, to the Imp Films Company, 102 West 101st Street, New York City.

BROCKLISS GOES HOME.

Mr. J. F. Brockliss, the London agent of the Imp Films, has returned to London after a stay of several weeks in the United States. Mr. Brockliss has been

a very busy man, as well as a very popular one, and he returns to Europe more than ever persuaded of the enormous possibilities of the Imp Films capturing the suffrages of the European public.



WHERE PATHS MEET

Copyright 1912 by Imp Films Company



The story of a young girl who succumbs to the lure of a
great city but is rescued, repents, and is restored
to home and happiness.

4-1-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



ASTA NEILSEN, THE GREAT DANISH ACTRESS IN AN IMP PICTURE

Imp Drama Release of April 18, 1912

"WOMAN ALWAYS PAYS"

European society some years ago, and for that matter society throughout the world, was startled by a series of incidents that actually occurred, which form, quite fortuitously, the basis of this great drama, "The Woman Always Pays." The woman paid in real life, just as vividly and forcibly as she is made to pay in this play.



Asta Neilsen

A beautiful girl, capricious and rich, marries a man of great family. She married for social renown. When she got social renown she found it was something like dead sea fruit—not worth the having, or the eating. She was disappointed, as many women have been before, by the artifices and hollowness of society.

Still she had much, if not everything, to make life tolerable; she had a title, wealth, refined surroundings, position in society and a husband.

Visually, he was all a husband could or should be.

But she did not love him.

One day an element of romance entered her life. She listened to a band of musicians from a Trans-Alpine country.

Never mind the country; the chief musician was a swarthy and handsome pagan, but he played divinely. He had a rolling eye, a passionate tongue, the manner of love and romance, and—the society woman lost her heart to this modern incarnation of medieval romanticism.

The Duchess gave herself to a fiddler!

They eloped.

Society was scandalized; the newspapers had good copy, and for several years the couple were the notoriety of every fashionable resort in Europe.

Of course, this woman paid. The romantic fiddler turned out to be a vulgar brute. The infatuated Duchess lost everything—but her name and the remnant of a fortune.

This is a true story.

Every student of events during the last ten years could name the principals. It is not necessary for us to

do it here. Enough has been said.

The story of the Imp Drama Release of April 18th, "The Woman Always Pays," affords the renowned European actress, Asta Neilsen, an opportunity of impersonating a girl who, tiring of her husband and her life in attractive surroundings, conceives a sudden admiration for a picturesque circus man.

The circus possessed her thoughts. In a sudden paroxysm of distaste for her husband she is attracted by the handsome vagabond.

Rosa's career is suddenly changed, but under the tuition of her admirer she becomes a gifted member of the "haute ecole."

The new life fascinates her; it is so unconventional and exciting. But, alas, her hero, Victor, proves inconsistent; he transfers his affections to another girl of the circus. There is a quarrel, and Victor and Rosa are discharged.

Down they sink in the social scale. He becomes a dissolute ne'er-do-well. She the pianist at a popular beer garden.

Still her husband in all her vicissitudes has never lost sight of his duty. His duty was to reclaim his erring wife. He tracks and traces her down after her discharge from the circus, and finally runs her to earth in the role of piano-player.

In a series of rapidly moving dramatic situations, husband and wife meet alone in a room. He makes a last appeal to her to return to him; she agrees to do so. She packs up her belongings, she is about to leave the circus man, when suddenly the latter reappears and so successfully asserts his domination over her that he again wins the woman to him.

Still the husband is undaunted. He makes yet another effort to regain his wife, but Victor refuses to give up the struggle and interposes once again. This time the man and the woman quarrel and she, in order to make her escape from him, stabs him to death; is arrested, and taken away to prison, while her helpless husband looks on.

The scenes of this play are laid in Europe; the settings are exceedingly beautiful; the acting is of the highest dramatic nature.

In the part of "Rosa," the famous Danish actress, Asta Neilsen, makes her first appearance on the American moving-picture screen. Asta Neilsen, it may be explained, has acted before the Royal Danish Court, and besides being recognized as probably the greatest motion-picture actress in the world, is also a great figure on the European regular stage.

MARGARITA FISCHER
BY HERSELF

I started in the theatrical profession when I was twelve years old. I was a featured child actress in my father's company for several seasons, being known at first as "Babe" Fischer and later Margarita Fischer. The company then being called "The Margarita Fischer Co." Our territory was in the West along the coast States and through the Pacific Northwest. I have a theatre in Eureka, Calif., on the coast, named for me, "The Margarita Theatre." From my very first professional experience I have been a leading lady, playing the first season "East Lynne" (Lady Isabel) La Bell Marie in the play of the same name, "Uncle Tom's Cabin," playing Topsy; Leah, in "Leah the Forsaken"; "Ten Nights in a Barroom," playing little Mary Morgan, and each season following was the same. I know it is hard to believe a child playing such parts as "Leah" and "La Bell Marie," "Lady Isabel," "Mary Magdalene," but it is true and I can get you the press notices if you doubt it. When my father died that ended the "Margarita Fischer Co." Then I was featured with most of the prominent stock companies as the youngest leading woman. I remember when I was with Walter Sanford Stock in

San Francisco playing Louise in "The Two Orphans," followed by Mary Magdalene in "The Holy City," and Topsy the week following in "Uncle Tom's Cabin." It certainly required some versatility. Mr. Pollard was leading man of the same company. Later I went into vaudeville for a short season. I played one season with T. Daniel Frawley in Winnipeg, Can., and with Grace George in Chicago, and created the lead in Joseph Medill Patteson's sketch "By-Products," which was two weeks at the American Music Hall, Chicago, when it was on the Morris time. But I gave it up for the moving picture business. I joined the Selig Company, and later the American Film Company, and last summer was leading woman in Omaha, Neb., in dramatic stock. From there I went to the Imp Company. There now, you know the history of my life, Ha! Ha! I have received a lot of offers to go on the stage again, but am not ready to return. Mr. Frawley, who is now with Savage, has offered me parts in "The Spendthrift," "Excuse Me," "Everywoman," etc., from time to time, but the moving picture business looked the best to me. I hope to stay in it for some time.

Imp Players: J. R. CUMPSON

Mr. Cumpson's reputation as a moving-picture comedian is world-wide. The first laugh that a moving-picture extracted from me here in New York was due to the extremely humorous acting of Mr. Cumpson, with whom and at whom I have laughed continuously ever since.

Mr. Cumpson, as is well known, was the Biograph "Jones" and the Edison "Bumptious." He is now the Imp comedian *par excellence*. Whenever Cumpson is in an Imp picture, and is at Cumpson's best, be sure the

picture will get right over. He is a natural comedian; a natural droll; a natural comique.

Many of the Saturday splits, recently released by the Imp Films Company, have been just Cumpson. Take, for example, "The Broken Lease," in which Cumpson carries the fun right through from start to finish. Take, also, "Brown Moves in Town"; take also—well, take a dozen Imp comedies, they are Cumpson, CUMPSON, CUMPSON.

Mr. Cumpson is "it" in "A Millionaire for a Day," shortly to be re-



J. R. Cumpson

leased. He is vastly popular with Imp fans all over the world. Funny as he has been, he will be funnier

in the future. He will have the vehicles. He will keep Imp fandom in one perpetual laugh. T. B.

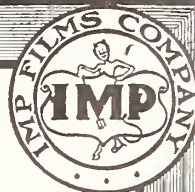
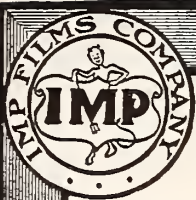
NEWS FROM THE IMP CALIFORNIAN COMPANY—By Our Special Correspondent

We finished two reels this week—"The Squunkville Fire Department," one of the Imp prize scenarios, and a drama by myself which I think Mr. Grandon will call "La Tortola" (The Dove). Owing to a scratch in the raw stock, part of the negative of the former will have to be re-taken. More work for the poor California troupe! We were up every morning last week at 6 o'clock, and not one day did we

reach home before 6:30. Still, between scenes, the boys have found time for some sport—also the girls. "Eddie" Lyons and chubby Eugene Kelly have organized a baseball team. It would do your heart good to see "Eddie" swat the ball and Eugene doing double somersaults going after it. All dignity is laid aside, and from leading man to property boy all take their turn at batting and fielding. One of

the best players on the team is Margarita Fisher. She is some "pitcher"! Her curves fool even her hard-hitting husband. It is a relaxation, and despite aching muscles keeps everybody in a good humor. Another thing that keeps every one in convulsions is the wit of Gaetano Gandio. The atmosphere out here being so like his native Italy, "Tony," as he is popularly known, is constantly bubbling over

with witticisms. Besides being one of the few good motion-picture photographers in the business, he is also one of the most popular members of the West Coast aggregation. I enclose an excellent likeness of him, taken just as he is about to utter his famous "Onc, two three!" at the beginning of a scene.



THE DOVE AND THE SERPENT

Copyright 1912 by Imp Films Company



A Mexican drama portraying the love adventures of a beautiful girl who, having found one lover false, is finally united to the man proven worthy of her love. 4-4-12

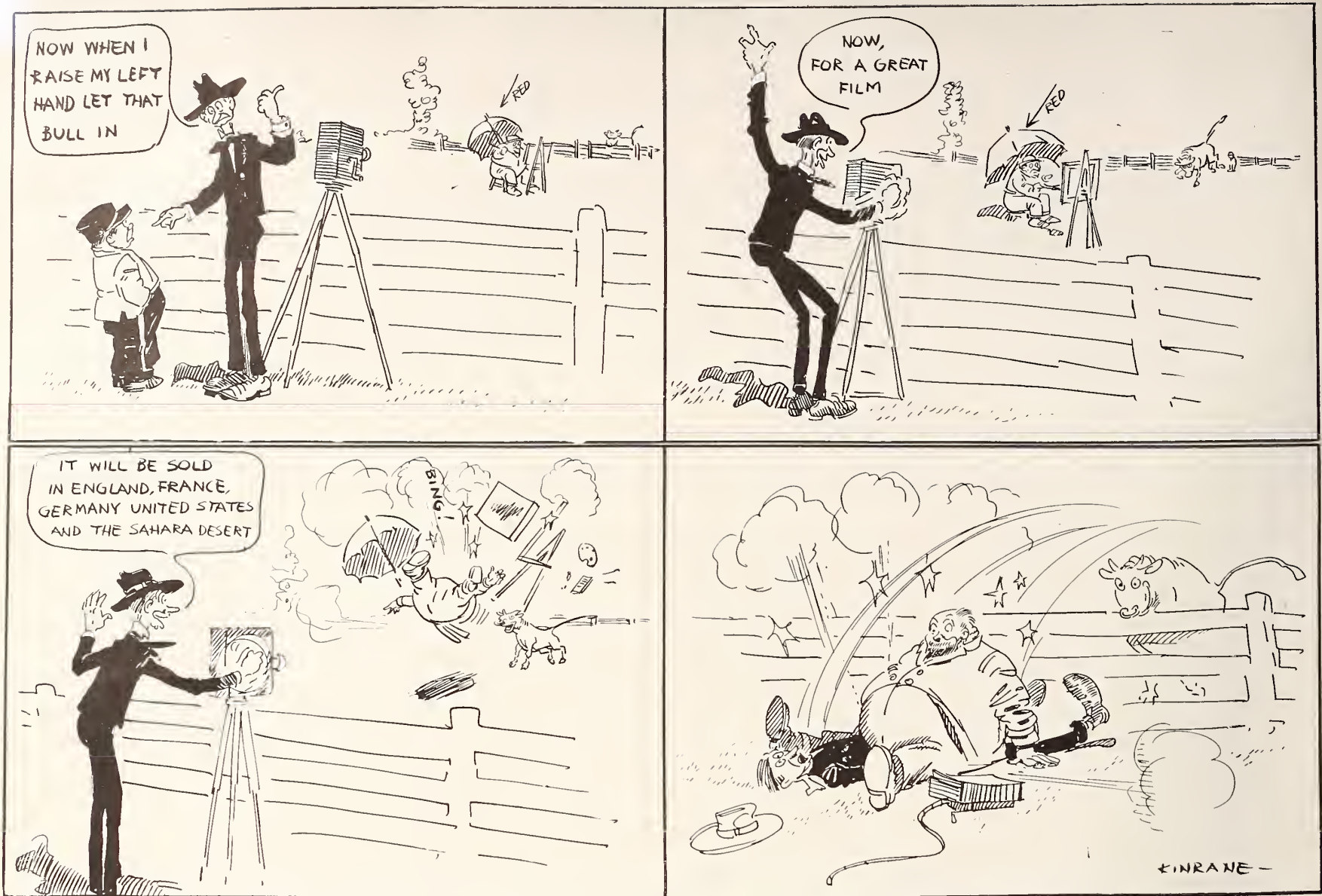
IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



THE ADVENTURES OF MR. ALMOST BUTT



Imp Pays and Imp Progresses

IT WAS THE IMP

which paid a stiff price to the Russian Countess de Swirsky to get 500 feet of her marvelous Russian dances--something totally new for moving pictures. See that you get this film!

IT WAS THE IMP

which paid a stiff price to produce "Shamus O'Brien" in order that this Irish classic could be shown in Independent moving pictures.

IT IS THE IMP

which helps the great crusade against "loan sharks" by producing "The Loan Shark." Every theatre showing this film will win the public favor. Will you get the film or an excuse?

IT IS THE IMP

which produces "A Millionaire for a Day," that corking good comedy which shows the people "how it feels to be rich for a day." Will you get this film or an excuse instead?

IT'S ALWAYS THE IMP

which does the big things in a big way; and the timely things at the right time. It's always the Imp that keeps your programs alive and spends money lavishly to make you proud you're Inde-

POPULAR PICTURES OF IMP STARS



The
Snap
of the Year!

Only
50c.
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Actual Size of Each Photo
5 1/2 x 8 1/2 in.

THIS complete set of PROCESS PEBBLED PRINTS of Imp stars for the insignificant sum of 50c. It's the biggest bargain and the softest snap ever offered you. Buy one set for yourself and you'll quickly see how easy it will be to sell other sets to your patrons who are enthusiastic over Imp actors and actresses. Tear off coupon, fill in the blanks, enclose with the proper sum of money to cover as many sets as you want at 50c. per set, write your name and address plainly and mail at once to the

IMP FILMS CO.
102 W. 101st ST.
NEW YORK

Imp Films
Co.

102 W. 101st ST., NEW YORK, N.Y.

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Enclosed find \$..... for

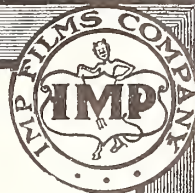
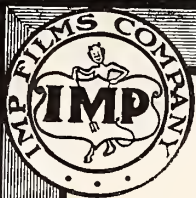
which please send..... sets of

photos of Imp stars as described in the advertisement from which I cut this coupon.

Yours truly,

Name

Address



THE CHEF'S DOWNFALL

Copyright 1912 by Imp Films Company



A French chef poses as a Count for the purpose of marrying a rich girl, but is unmasked by a fellow servant. 4-6-12

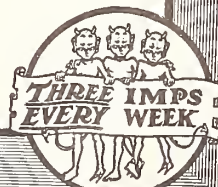
ON THE SAME REEL

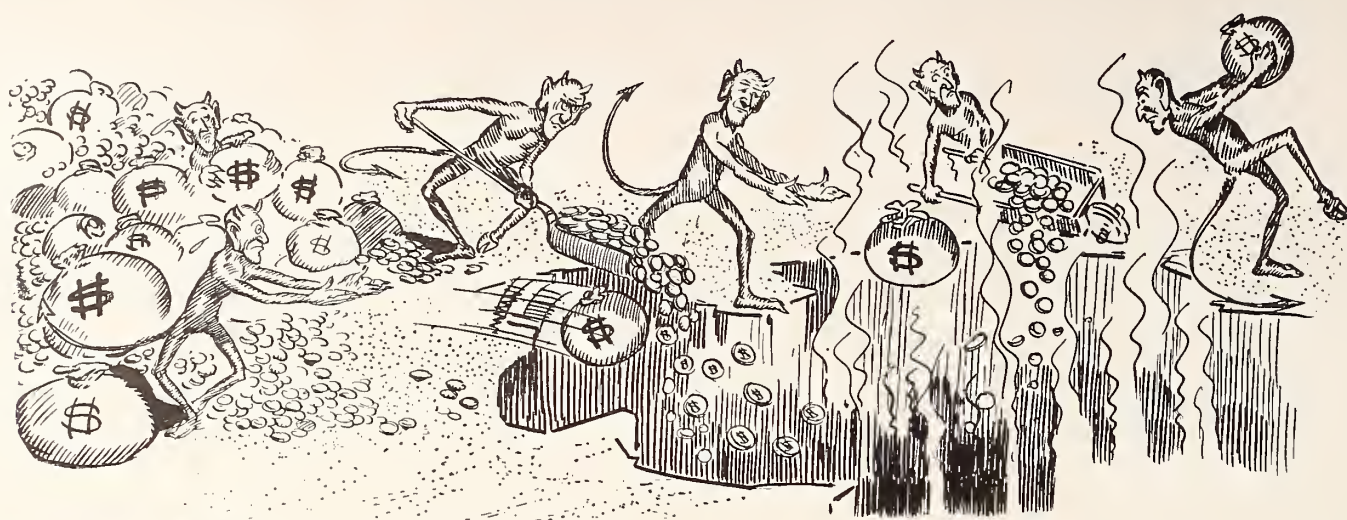
A CHANGE OF STRIPES

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.





\$45,000 Gone to Hell

(By Carl Laemmle)

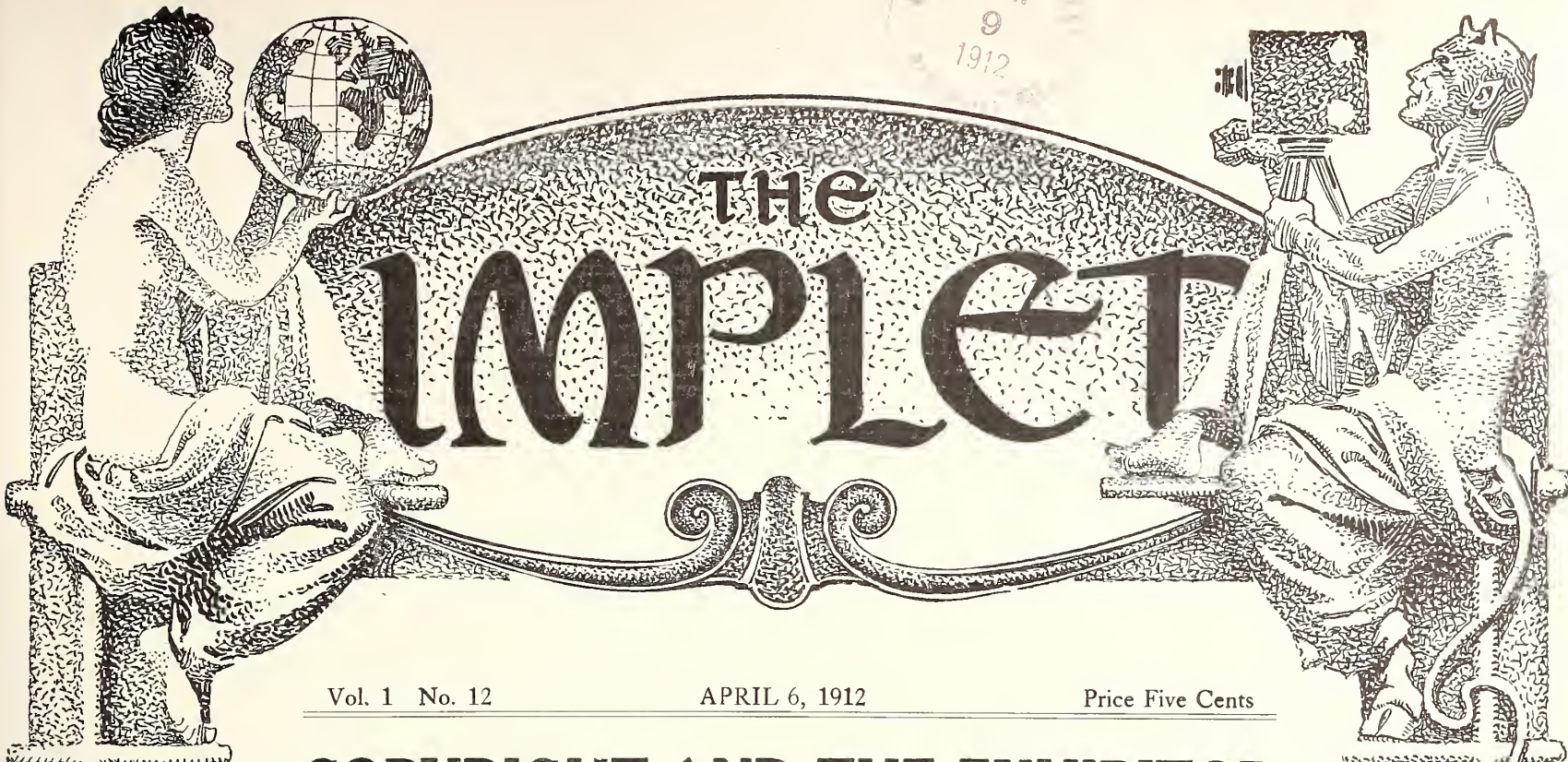
The Imp has \$45,000 worth of negatives which never have been released and never will be released. *Why?* Because they don't measure up to the Imp standard. And we don't intend to release any film that can hurt our reputation in the eyes of the world. It is possible we will sell part of these discards to other companies less particular than the Imp, here or abroad, but we *figure* the entire \$45,000 a dead loss. In some of the films the photography is defective; in others the plot is not so strong as it looked when in manuscript form; in others there are other defects. At any rate they are not good enough to *bear the name "Imp."*

The Imp could save \$2,000 a week for the next year—a total of over \$100,000—by letting out some of its high-salaried performers, producers, and experts in other departments and employing cheaper people instead. The Imp *could save untold thousands* of dollars every month by using cheaper raw stock, cheaper equipment, cheaper everything. *But quality would suffer.* And we have never, not for one single moment, let expense stand in the way of producing high-grade, first-class, *well-nigh perfect* films. We have been laughed at, called fools, poor business men, easy marks and other pleasant epithets—but *Imps have gone steadily onward and upward*, vindicating our policy of making good goods instead of trying to *get rich quick!*

The Imp, in addition to the \$45,000 worth of rejected films (rejected by ourselves), has nearly \$50,000 tied up in good films, future releases. We are so far ahead on good release subjects that we can take our time about producing everything with extreme care. We don't have to *hurry* the buying of our stories. We don't have to release a *poor* film just to keep our three a week on the market. We have *insured you and ourselves* against any deterioration of Imps. The people at large will find this out. They will soon find the theatre that gives them three Imps a week. They are wide awake. Even now they ask *you* when the next Imp will be shown. *Why not make capital out of this for yourself?* Why not advertise three Imps a week and then arrange with your exchange so you can make good your promises to your patrons?

(Next week's installment: "Stockholders.")

LIBRARY OF CONGRESS
APR 9 1912



Vol. 1 No. 12

APRIL 6, 1912

Price Five Cents

COPYRIGHT AND THE EXHIBITOR A DAILY DANGER

In an article three weeks ago headed, "The Duper and His Doom," we pointed out that the exhibitor who knowingly showed duped films ran great risks of prosecution for copyright infringement. The section of the copyright act, 1909, is ideally clear on this point, as we made clear. You can be fined, or you can be jailed for showing a duped picture.

We hope, and we believe, that our warning has not been without effect. Exhibitors, we know, take chances in this matter; the prudent man, however, does not. The risks are too great and those risks are bound to increase. The manufacturers are getting wise to the losses they are sustaining by duping. They mean to stop them.

Now, there's another danger that the exhibitor is encountering and we want to put him wise to it. We do not want to frighten him. We want to put him on his guard. We want him to prosper in peace, for if he prospers in peace, he will do more business and buy more Imp pictures, which is what we want him primarily to do. And by the way, we want him to feel that while he is buying and showing Imp pictures, he has, whenever occasion demands, a friend and an advisor in "The Implet."

Here is the exhibitor's present danger. Down at Washington, they are trying to monkey with the copyright law, which came into force on July 1st, 1909. This is a very good law. The writer of this article has been conversant with copyright laws on both sides of the Atlantic for years, and is, therefore, entitled to speak, and write, from practical experience of the working of those laws.

This is the situation: Theatrical managers are complaining that the picture has cut into their business. So it has. And for a very good reason: because plays generally for years have been so bad. So theatrical men, authors, etc., are starting reprisals. They are threatening moving picture manufacturers, scenario writers and the exhibitor with suits. Because, say these theatrical men, the picture people steal their plots, stories and ideas.

So far so good.

A Congressman from New Jersey by name of Townsend has been put up by the Edison interests to graft an amendment on to the

copyright law limiting the possible penalty against exhibitors.

As a matter of fact, the copyright law, as it stands, does not need the slightest alteration. It meets every case. It protects protectable dramatic compositions, it protects protectable motion pictures.

Mark what we say, Mr. Exhibitor, the law gives protection where protection is required, viz: in copyrightable work.

What do we mean by copyrightable work?

Simply that the picture, or the play, shall be the work of, to quote the Constitution of 1787, "authors or inventors having an exclusive right to their respective writings and discoveries."

Any intelligent man will, therefore, perceive that though a play may have been copyrighted it is not necessarily copyrightable.

This applies to the majority of plays produced to-day.

They are as old as the hills. They have all been done before.

Solomon said several thousand years ago, "There is nothing new under the sun."

And there is not.

The theatrical men are trying to frighten the moving picture men. They are not going to do it.

This matter concerns you, Mr. Exhibitor, individually as well as collectively.

You are being frightened by the licensed interests on the one hand and the theatrical interests on the other.

Do not allow yourselves to be threatened; do not be frightened. Keep your eye upon "The Implet."

We shall have more to say on this copyright matter next week. Copyright with us is an old theme.

We have helped many a poor devil who had been threatened with copyright proceedings of a fake nature.

And we will help you.

Watch for the second of this series of copyright articles in next week's "Implet."

102 West 101st St.
NEW YORK CITY

The "Implet"

The Moving Picture Newspaper

Edited by THOMAS BEDDING

COPYRIGHT 1912 BY IMP FILMS CO.

Published at 102 W. 101st St., New York

SUBSCRIPTION PRICE, \$1.00 PER YEAR
SINGLE COPY, 5 CENTS

Olympic Runners in an Imp Film

[Release of Monday, April 8th, "Bradhurst Field Club, 4-mile run."]

From a field of 337 starters, the largest pack that ever competed for cross-country honors in America, Jack Gleason of the Pastime A. C., with the aid of a handicap of one minute and forty seconds, pulled down first laurels in the big open A. A. U. handicap road run, held in the upper Broadway district recently, under the direction of the Bradhurst F. C. Thirty yards in the winner's wake came Rigby, of the Putnam A. C., another "1.40" man, who in turn led in by sixty yards Halligan of the Glencoe A. C. Halligan claimed the prize that was to be awarded the first novice to finish, but it was not awarded to him, as the novice trophies were held up pending an investigation by the Registration Committee of the status of several of the yearlings.

Billy Kramer, the phenomenal distancer from the Long Island A. C., started from scratch, but on account of the big field, the excessive handicaps and the fact that he had not recovered from the effects of the grueling five-mile race he ran in the Mohawk games on Saturday night, was able to finish only fifty-second. Bill did some grand running and won the second fast-time prize. He was clocked in 21.28.

First fast-time laurels went to J. J. McNamara of the Irish-American A. C., who, starting with the short allowance of ten seconds, raced through the big field and finished eleventh. McNamara was clocked in the great time of 20.46, which smashed the former amateur figures of 21.17 for the course, made by Arthur Roth of the Mohawk A. C. a week ago. McNamara was only twelve seconds behind Bill Oueal's professional trail figures of 20.34.

First team honors were won by the five of the Morningside A. C., which finished men in tenth, twelfth, twenty-third, thirty-second and fortieth places, keeping the tally down to 117. Only two points separated the next two teams, the Long Island A. C., with a tally of 157, nosing out the New York A. C., with a tally of 159.

CASTS OF THE IMP PLAYS.

"THE SECTION FOREMAN."

(Imp Drama. Release, Monday, April 8, 1912.)

Written and Produced by

F. J. Grandon.

Edward Eagan...Farrell Macdonald
Mrs. Eagan...Florence Jerome
Doctor Mapes...E. J. Le Saint
Mrs. Slade...Edith Carnes

"FALSE TO BOTH."

(Imp Drama. Release, Thursday, April 11, 1912.)

Written by C. B. Hoadley, Weehawken, N. J.

Produced by F. J. Grandon.

Will Hinton...Harry Pollard
Will Morris...Edward Lyons
Dr. Wainwright...E. J. Le Saint

"MR. SMITH, BARBER."

(Imp Comedy. Release, Saturday, April 13, 1912.)

Written by H. Hembree.

Produced by I. W. Walsh.

Smith, the barber...J. R. Cumpson
Mrs. Smith...Anne Taylor
Jessie Trent...Grace Lewis
Elsie Godfrey...Violet Horner
Cyril Carson...H. S. Mack

"A LEAP FOR LOVE."

(Imp Drama. Release, Saturday, April 13, 1912.)

Marguerite Leonard...Ethel Wright
Samuel Kingston...Frank Crane
Alford Lane...F. R. Law
Ralph Judson...H. S. Mack

LIKE THE IMPLET AND THE IMPS

KEEP UP THE GOOD WORK.

To the Editor. March 2, 1912.

Sir: I am running Independent Films here in the Opera House. There are two other picture houses here, both running Association Films, and I am the only one running Independent Films. I used the Association for two years and think the Independents have got it all over the trust, both in photography and acting, and in the quality of their stories. I get some Imp Films, but not enough; my exchange does not buy your Saturday release, and I have been writing them, urging them to buy the Saturday release. I receive "The Implet" regularly and think it is great. Now what I want to know is there any way for me to buy, beg or steal a quantity of these Implets for distribution amongst my patrons. I think the little story on the front cover about "80 Fifth Avenue" is great. Keep the good work up. We have got them on the trot now and will soon have them on the run which run will not be for long, for they will soon be run out of business.

With best wishes for the success of The Imps and The Implet, I remain
Very truly yours,

J. H. FARRINGTON.

Saranac Lake Opera House,
Saranac Lake, N. Y.

MUCH INTERESTED.

March 8, 1912.

Sir: Thank you for sending me the copies of "The Implet." I am much interested.

Wishing you every success, I am

Very truly yours,

JOSEPHINE CLEMENT.

Keith's Bijou Theatre, Boston, Mass.

"THE IMPLET" OF ADVERTISING VALUE.

New York, March 8, 1912.

To the Editor.

Sir: Let me congratulate you upon your excellent issues of "The Implet." The illuminating articles upon the various phases of the moving picture industry are not only of advertising value to the exhibitor, but make interesting and instructive reading for those who visit the moving picture theatre. Might I suggest that "The Implet" could be used advantageously as a souvenir to be distributed by the exhibitors to their patrons?

Your well-wisher,

WM. I. SACKHEIM.

105 East 14th St.

INTERESTED IN THE IMPS.

March 12, 1912.

To the Editor,

Dear Sir: Will you kindly put us on your mailing list? We are interested in the Imps; we get about two a week. They are fine.

Yours truly,

J. D. Mansfield,
Bungalow Theatre,
Centralia, Wash.

CONGRATULATIONS ON SHAMUS O'BRIEN.

Hippodrome Theatre,

Auburn, N. Y., March 23, 1912.

To the Editor,

Sir: We wish to congratulate you on "Shamus O'Brien." We showed this picture at our place yesterday (Friday) and it broke all week-day

records. And the day was by no means an ideal one either; in fact, the evening was somewhat stormy. In spite of the weather, we turned them away all evening. The whole city is talking about it to-day, and the universal verdict is, it was the best picture ever on exhibition in this city. We are writing our exchange for a return date just as soon as they can give it to us and we will turn 'em away then the same as we did yesterday.

This letter is an appreciation of the wonderful work you have put out in this masterpiece. Give us more of the same and we will say: "More power to you."

Respectfully yours,

The Rochester Bowling Co.,
per W. H. Signor, Secretary.

A CORRECTION.

March 18, 1912.

To the Editor,

Sir: We have just been informed that you have published in your edition dated March 9th, that we are handling Moving Picture hand cameras, which evidently accounts for the numerous requests for particulars that we are receiving. We wish to inform you that we are not handling these cameras, but Mr. Geo. Bates, who has his office in the same building with us, is handling these goods.

Trusting you will make the necessary correction, we remain,

Yours truly,

Carl Ernst & Co.,
154 East 23rd Street,
New York City.

POPULAR PICTURES OF IMP STARS



The
Snap
of the Year!

Only
50c.
per SET

THINK OF IT!



Actual Size of Each Photo
5 1/2 x 8 1/2 in.

Imp Films
Co.

102 W. 101st ST., NEW YORK, N.Y.

THIS complete set of PROCESS PEBBLED PRINTS of Imp stars for the insignificant sum of 50c. It's the biggest bargain and the softest snap ever offered you. Buy one set for yourself and you'll quickly see how easy it will be to sell other sets to your patrons who are enthusiastic over Imp actors and actresses. Tear off coupon, fill in the blanks, enclose with the proper sum of money to cover as many sets as you want at 50c. per set, write your name and address plainly and---mail at once to the

IMP FILMS CO.
102 W. 101st ST.
NEW YORK

Name

Address

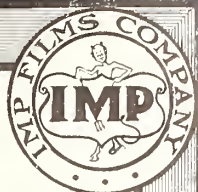
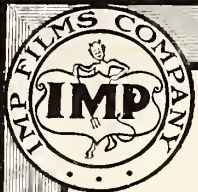
Gentlemen:

Enclosed find \$.....for

which please send.....sets of

photos of Imp stars as described in the
advertisement from which I cut this coupon.

Yours truly,



THE SECTION FOREMAN

Copyright 1912 by Imp Films Company



A humble railroad employe saves the lives of hundreds of passengers, while his wife is hovering between life and death.

4-8-12

On the same reel BRADHURST FIELD CLUB, 4 mile run

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



PARTED BY THE SEA

Story Founded on the Great Imp Drama Release of May 16, 1912, entitled

THE RETURN OF CAPT. JOHN

By THOMAS BEDDING

I.

He went away when the sun was shining and the salt of the sea was in the cool spring air. It was the last trip before their marriage. Then he was to leave the sea, which he loved as his life, for the girl that he loved more than his life. She saw him to the little boat that took him to the side of the ugly, black tramp rolling in the sea that lapped the shores of the village where both had grown from childhood to adolescence. All her life she never forgot that day. He only recalled it after two ghastly years.



The Departure

Agnes went home to her happy nest. Her people were prosperous. Her father was a lawyer; her mother owned real estate.

Captain Alvin Strong, who was rowed off to his big tramp, was also prosperous in his own right, and in right of his position, for he had a share in the tramp.

Thus there was money on both sides and happiness seemed assured for both Agnes and her Alvin, when he came back.

Six days later the tramp steamer "Mongolian" smashed on a reef in the Pacific. Every soul was drowned but one. That one was Captain Alvin Strong.

It was two years before he came back.

II.

One morning the fishermen at Apalippo discovered an object on the horizon line of the clear empyrean.

Ships rarely passed that way. Apalippo was off the trading line.

Glasses were taken out and in a few minutes the object was clearly seen and identified.

It was a man lashed to the raft.

The life saving boat was swiftly manned and put off.

A long, easy row of four miles brought them to the human derelict.

He was brought aboard unconscious and taken to the village of Apalippo where he was tended in the home of one of the fishermen.

They restored life after tremendous efforts, in which strong Scotch whisky played a prominent part. He had suffered from suspended animation in an acute form.

Alvin Strong recovered because he was strong by constitution as well as by name. When he could stand on his feet, could talk, eat, drink, move and sleep like any other rational being, he faced a loss of which he was not fully conscious.

He had lost his memory.

III.

Alvin Strong became that wonderful object of sympathy, the man without a past. He did not know his name; where he came from; what had befallen him. All he could think, feel and say was that recently in his life something in the nature of a great catastrophe had happened to him.

He could not describe it; he could only realize that life with him until he sat up in the fisherman's house was a blank.

He had never lived; he had never had an existence until the kindly fisherman took him in, fed him, clothed him, tended him, comforted him, and when he was strong enough, gave him a job.

He became one of them.

Apalippo took to itself a new member of its exclusive colony. That colony supported itself by the harvest of the sea.

A plentiful harvest, which San Francisco and other large cities readily bought, enabled small Apalippo to thrive in a modest and seemly manner.

IV.

There was nothing on the spar to which Alvin Strong was lashed to identify him with the ill-fated "Mongolian." Apalippo, in fact, had not heard of the wreck; there were no inquiries for Alvin. The "Mongolian" had been reported lost with all hands.

His father and mother gave him up.

Everybody gave him up.

Except Agnes.

Day by day for weeks and months the girl went down to the shore. Hope was in her heart that even though the "Mongolian" had been lost with all on board Alvin had been spared for her.

She refused to believe him dead; she could not believe him dead. He had lived for her and was to live for her. So he was to come back.

Never for a moment did her faith falter; Alvin was to come back to her.

Thus weeks and months passed ere the girl gave up her daily pilgrimage to the shore.

But gradually the pilgrimages lessened; then they stopped almost altogether.



The Return of Capt. John

But Agnes never lost hope.

A woman never loses hope that her first and only lover will come back to her some day, somewhere, somehow.

She may marry somebody else, but if she has really and truly loved the man she does not marry, though she may keep the secret to herself, she yet looks for the time she is to meet her first and only lover, either on this earth or in some other world.

Every woman knows that what I am saying here is gospel truth.

V.

Alvin Strong became Paul Ferrar. One of the fishermen gave him the name and it stuck to him. He took it because he had no other.

Paul thrived; the sea was his life, and it gave him life. And in giving him life it gave him human interest.

Paul was so human that in course of time he found himself in love with the bright-haired daughter of Mark Battle, to whose house he was taken when he was released from the raft.

Ellen Battle returned Paul's love. She was a beautiful, unconventional girl with a mind as pure and fresh as crystal.

A marriage such as this could result but in one way, that of perfect happiness. In time the prettiest little baby on the coast brought happiness into the Ferrar home.

You would have searched over a long, wide expanse of country to find a happier home than the Ferrar household.

VI.

One day Paul was a member of a crew that set out for distant parts with the hope of exploring new fishing grounds of which report had spoken highly. They had to make a sailing trip hundreds of miles around the coast. And when they dropped anchor, Paul and his crew went ashore. There was a girl sitting all alone looking out to sea. The day was bright and clear just as it was when Alvin Strong went away two years before.

As the group of fishermen approached, an expression of wonderful surprise sprang into the girl's face. Agnes' faith had been rewarded.

There was her Alvin coming back to her, as she knew he would come back!

He was bigger; stouter; he was bronzed; he was dressed as an ordinary fisherman.

What did that matter to her? She liked to see him in the old days in his trim captain's uniform with his gold braid and neat cap with the monogram of the "Mongolian" on it. But those things, after all, did not matter. It was Alvin she wanted, no matter how he was garbed.

She believed he would come back and here he was. The happiness for which she had so patiently waited was hers at last.

Would not the old people be glad.

Would not the entire town rejoice that Alvin had returned.

Oh, yes, Alvin had returned. Everybody knew of it before he got off the shore with the delighted girl by his side.

Alvin had come back.

VII.

Yes, Alvin had come back after two years.

But—what was the matter with him? He stared at Agnes in a smiling, vacant manner. He was civil and polite to her.

He was civil and polite to everybody, but he did not know them.

When they called him Alvin there was an expression of pained surprise on his face.

Then he smiled.

Smiled at them all; smiled at everybody and everything in the town as he walked on.

"Some strange people these," he said to one of his crew. He had come with them, he explained, to look into the proposition of moving part of the Apalippo fishing fleet there as the grounds were running so heavily with fish.

Agnes Thompson? No! He had never heard of her before. But he was pleased to meet her.

Mr. and Mrs. Thompson? No, he had never heard of them.

Never heard of anybody there before; never was there until that day for the first time in his life!

Honest to God, they were all making a mistake. He was an Apalippo man.

Had been all his life.

A mistake, a mistake!

VIII.

But the anguished girl did not give up hope that her Alvin would recognize her. Amidst the pitying gazes of the townsmen she led Paul into the home where he and she in the old days, before he went away, had sat and crooned so often and so long.

It was in that very room, before he had set out on the last fatal trip of the "Mongolian," that he had given her a locket with his portrait in it.



Parted by the Sea

As a last desperate effort Agnes produced the locket and put it into the hands of the strange smiling man who looked so surprised at finding himself inveigled into the Thompson home.

Then he looked at the locket and the picture in it.

Looked at it long and fixedly.

When he lifted up his head it seemed as if an opaque curtain had been drawn aside from his mind—something which had hitherto interposed itself between his present and his past.

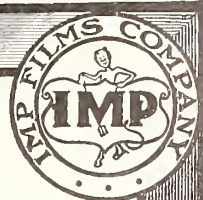
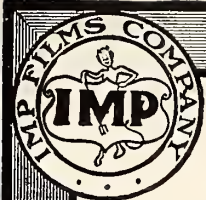
Then he saw that the girl before him was the girl he had left on the shore two years ago.

* * * * *

The cold, slow, deadly true manner in which Alvin told the girl of what he had done as Paul Ferrar, and what he was bound to own to as Alvin Strong produced its effect.

Not a cry, not a sound, escaped through the clenched teeth and whitened lips of the stricken maid! She dropped to the ground dead!

Apalippo fishermen never knew why it was that Paul Ferrar gave the order to return home at once, and think no more of interesting themselves in other fishing grounds.



FALSE TO BOTH

Copyright 1912 by Imp Films Company



The story of a girl who deceives two men, marries the third, and thus enables the two rejected suitors to become firm friends.

4-11-12

IMP FILMS COMPANY

102 West 101st Street, New York

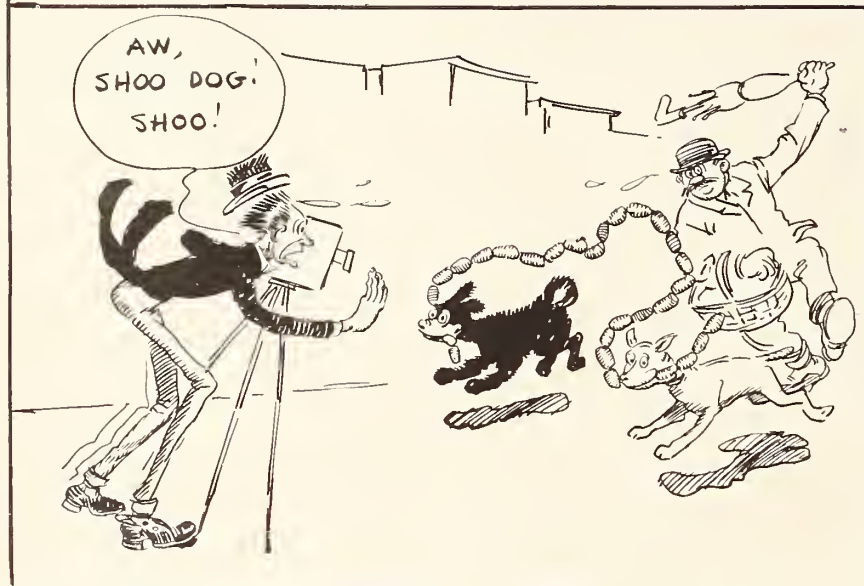
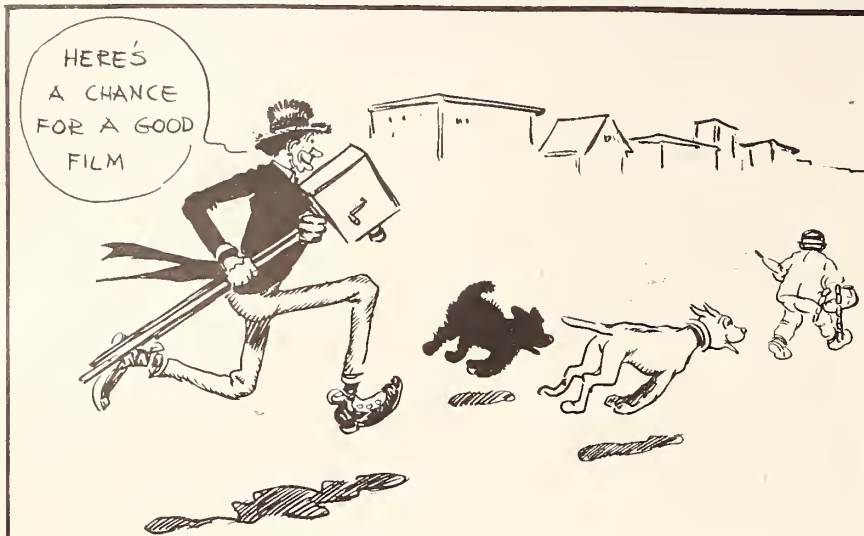
Carl Laemmle, Pres.



THE ADVENTURES OF MR. ALMOST BUTT

Copyright 1912 Carl Laemmle

He ALMOST Gets a Great Moving Picture This Time, BUT—



"HERO" LEAPS OFF BROOKLYN BRIDGE

Parachute Helps Him Escape in Moving-Picture Play.

From the New York "Times"

Another dramatic episode in a moving-picture play was successfully carried out on the Brooklyn Bridge recently, when Frederick R. Law, the young man who jumped from the Statue of Liberty with a parachute, dropped from the center arch, 133 feet, into the East River, where a tug was waiting to pick him up.

About 2.30 o'clock, when there were only a few pedestrians on the bridge, two yellow taxicabs drove across from the New York side at high speed. In the first was the hero, trying to escape from the villain of the piece, and his helpers in the second taxi. In the center of the bridge the leading cab stopped suddenly, and the hero, clad in a bathing suit and with a parachute strapped to his waist and shoulders, got out, and climbed through the opening in the railing.

The tug Fred B. Dalzell, Jr., was waiting close up to the bridge to rescue the hero when he hit the water, which he did with a loud splash, the parachute having opened within fifty feet of the surface of the river, which was full of floating ice. The strong wind caught the parachute like a sail, and carried the hero along with it. If he had not been rescued quickly he would have been drowned, according to Capt. A. Brady, who was in the pilothouse of the tugboat.

The hero had some hot coffee with a dash of brandy in it, and when the tug arrived off Pier 8, East River, he dived into the water, and swam to the shore, where his faithful followers assisted him to land amid great cheering. That was the end of the act, as the hero was supposed to swim from the bridge to the shore.

Law did not seem any the worse for his leap.

[The incident described above figures in the Imp drama, "A Leap for Love," released Saturday, April 13th.]

WHAT THE "LONDON BIOSCOPE" THINKS OF US.

We expect our readers will have already seen the first few numbers of "The Implet," the little house-organ issued by Mr. Carl Laemmle, the enterprising head of the Imp Films Company. In the No. 4 issue we notice an appreciation of Mr. J. F. Brockliss, of whom several kind things are said, together with a view of 4, New Compton Street. Friend Laemmle is certainly a hustler, and his latest advertising scheme should prove a remunerative one.

No. 1 of "The Implet" is very scarce. We need a few copies for subscribers anxious to preserve sets of the publication. We will thank any of our readers, who have spare copies of No. 1, to send them on to us.

"A NEW MOVING PICTURE" PUBLICATION.

The latest arrival in the field of motion picture journalism is a weekly—"The Implet"—which is edited by the able hand of Thomas Bedding. It is to be made world-wide in its appeal and scope, and it is the desire of the editor to make it the most attractive moving picture publication in existence. "The Implet" is published at 102 West 101st street, New York City.—"Abels Photographic Weekly."

By oversight in our last issue the direction of the comedy, "THE CHEF'S DOWNFALL," was attributed to Mr. Otis Turner. The producer was Mr. Farrell Macdonald.

MOVING PICTURES A LENTEN DIVERSION.

A Lenten diversion among Milwaukee's smart set, but which has not received much publicity, is the moving picture parties. Those who are keep-

ing Lent and still long for a bit of life in the midst of their devotions, are giving these parties. There are eight or ten women and young girls and they are invited quite properly to an educational afternoon. After arriving at their hostesses' house, they are taken to the various moving picture houses, it being quite easy to visit three in an afternoon. Indeed, some of these parties start at 10 a. m. for the first performance of the shows. Many of these films are educational, but there is oftentimes a grain of spice injected into them, too, to make them attractive. Lenten moving picture parties are the thing.

AN OLD SHIP IS IN DEMAND FOR MOTION PICTURE PLAYS.

Old ships that have gone down to the sea on their last voyage need not rest in the "boneyard" longer. They can be money-makers without the necessity of seeking a charter or the trouble of hunting a crew out of a dozen sailors' boarding-houses; and they need not put to sea at all, or, if they do, only for a day's voyage on the Pacific main in the company of a tug.

The ancient bark "Alden Besse" has saved herself from the fate of being converted into a coal hulk or condemned to disuse forever. To-day at San Diego, Cal., she is the most sought after ship in southern waters. The motion picture concerns all want her.

Already the still stately old windjammer has borne the brunt of half a dozen "piratical" attacks by "sea rovers" of the most savage mien. Her decks have been the scene of sanguinary battles for lovely women and a half dozen "commanders" have bravely walked the plank and been quickly rescued by San Pedro boatmen with an eye to business.

Her owners say she never will be converted into a coal barge as long as her popularity with the film people lasts.

MOVING PICTURE INVESTMENTS.

From the "Review of Reviews."

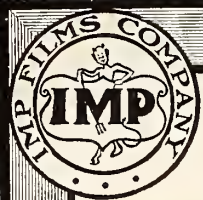
It has come to be a battle of money and brains, the theatrical managers on one side and the film manufacturers on the other. The former are in the position of untenability in that they are seeking a solution of their problems, whereas the newer interests—the moving picture men—have solved their initial problems and are now engaged in improving their environment and raising the standard of their offerings. The number of theatrical producers is now the smallest in twenty-five years, while the moving picture magnates are yearly increasing. A dozen different manufacturers have a capital of more than a million dollars each. The Cines Company, of Rome, has ten millions invested, the Kinemacolor Company has six millions, and the same total is available to the Pathe Freres, of Paris and New York.

FILMS BANKRUPT GERMAN THEATRES

Bad State of Things on the German Stage—Royal Opera House an Offender.

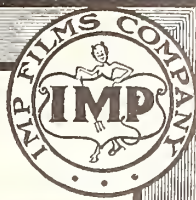
Berlin, via Glace Bay, March 19.—The theatre managers and dramatists have declared war against the moving picture shows for which the people have been deserting the theatres. At a meeting of actors and dramatists in Berlin to-day Ludwig Fulda said that in consequence of the competition of the moving picture shows the 120 theatres in Germany would soon be hopelessly bankrupt.

There is a law in force now which restricts the cinematographs, and the managers and dramatists are looking for further legislation on this subject. The announcement that the new Royal Opera has granted the rights for the summer season to a Parisian film company has aroused angry protests.



MR. SMITH, BARBER

Copyright 1912 by Imp Films Company



The barber schemes to obtain freedom for a time from his daily work but is unlucky enough to rouse the suspicions of his wife, who runs him to earth and leads him captive home.

4-13-12

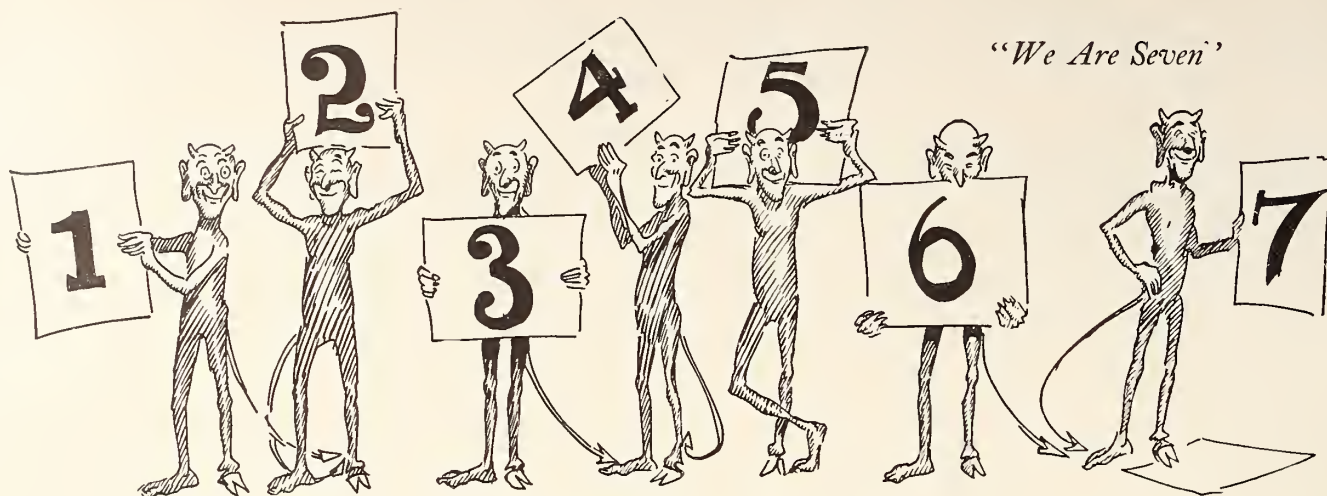
On same reel A LEAP FOR LOVE

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.





Stockholders

(By Carl Laemmle)

I'll bet the Imp has the most *unusual* set of stockholders you ever heard of. There are seven of them, including myself, and not a single one has ever shown any desire to *get rich quick*, or even a desire to try it. Every one of them is *building for the future all the time*. Every one of them is inspired with an earnest desire to show the world that success in the moving picture business *can* be gained *without soiled hands*. They look forward to the time when "moving picture manufacturer" will be a term of *respect*, rather than one of contempt and opprobrium.

With *that sort* of people behind me, I could fight the very devil himself; and there have been times when I imagined the very devil himself was my opponent. The unanimous attitude or platform of the Imp stockholders is this: "Let's win the *confidence* of the exhibitors by *earning* it. Let's *earn* it by doing the *best we know how*, regardless of the cost in money, time or trouble. With the power of the exhibitors behind us, we can lead the way to a safe and sane future *for them*, as well as for *ourselves*."

We think we've done what we set out to do. We think we've won your confidence by *earning* it. It is because we believe this that we ask you, man to man, to *demand* three Imps every week. *That's the only way you can help us*—by demanding three Imps a week, and *getting* them. Pay a fair and square price, but get three Imps every week. The more you strengthen us in this way the more you strengthen yourself—because you are strengthening a set of men who are pledged to *look after your interests*. The Imp stockholders who depend upon you for their living are plain folks. There isn't a cold-blooded corporationist in the whole list of Imp stockholders. They're working like beavers to give you the best in the world—but *they want you to help by fighting* until you actually *get* what they are producing for you.

(Next week's installment: "Your Exchange.")



THE IMPIRET

Vol. 1 No. 13

APRIL 13, 1912

Price Five Cents

COPYRIGHT AND THE EXHIBITOR

II.

Every exhibitor should provide himself with a copy of the United States Copyright Act. It is published at Washington by the Government Printing Office and costs 10 cents.

The copyright act, if carefully read, will tell him where he stands in regard to a constant danger by which he is assailed.

Since the appearance of the first article under this caption, the motion picture and theatrical interests down at Washington got together and have agreed upon the substance of an amendment to the copyright act limiting the amount of the recoverable penalties in case of infringement. As matters stood, the moving picture exhibitor, and it is in his interests we are writing this article, would be fined an enormous sum of money if he exhibited a duped copyrighted picture. Now the amount of the fine is limited.

The new bill provides that where an infringer shows that he was not aware that he was infringing and could not reasonably have seen that the infringed work was copyrighted, the damages shall not exceed the sum of \$5,000.

The people who agreed to this amendment on the bill were the Patents Company party, theatrical managers, and others. They calmly ignored the existence of the independent manufacturers; they left the exhibitor entirely out of account.

The bill is, of course, not yet law: the proposed alterations are not very important from the exhibitor's standpoint, so we let it go at that.

This is where the exhibitor is affected: He is liable to be pounced upon by unscrupulous film and theatrical people for an offense of which he is not guilty. In other words, the greater number of the so-called copyrighted plays, scenarios, etc., are not really copyright-

able at all, i.e., they have all been done before; therefore, nobody to-day has an exclusive right to them.

It is a common experience of film manufacturers to be threatened with suits for infringement of copyright where no copyright exists. Very often rather than go to the trouble of defending a suit the manufacturer will prefer to submit to a species of blackmail.

The copyright on most classical pictures has run out. Anybody can make a motion picture on the subject of "Hamlet," by Shakespeare; or on "Paradise Lost," by Milton; or on the "Inferno," by Dante; or on "Uncle Tom's Cabin"; the copyrights on all these have long since expired.

Let the exhibitor bear this in mind.

There is a most successful play on Broadway, New York City, at this moment, which is probably copyrighted. It is possibly not copyrightable—that is to say, not original with the author. Anybody familiar with the annals of the stage knows that plays are being produced to-day almost the exact copies of those produced twenty years ago. Both cannot be copyrightable.

It is the same with motion picture stories.

In writing this second article on the subject, we want specially to warn the exhibitor against the probable danger of threats from theatrical managers, licensed film makers, and others. Let them pay no heed to such threats.

Let them keep cool.

Let them write to us on the subject, should the question arise, and we will put them wise as to the exact status of so many pictures which are claimed to be copyrighted, and may not be.

Five Great Forthcoming Imps

Thursday, April 18—WOMAN ALWAYS PAYS (2000 feet)

Drama

Monday, April 22—A MILLIONAIRE FOR A DAY

Comedy

Thursday, April 25—THE LOAN SHARK

Drama

Thursday, May 16—THE RETURN OF CAPT. JOHN

Marine Drama

Thursday, May 30—THE PERIL (Decoration Day Picture)

War Drama

102 West 101st St.
NEW YORK CITY

The "Implet"

The Moving Picture Newspaper
 Edited by THOMAS BEDDING
 COPYRIGHT 1912 BY IMP FILMS CO.

Published at 102 W. 101st St., New York

SUBSCRIPTION PRICE, \$1.00 PER YEAR
 SINGLE COPY, 5 CENTS

THE LATE J. P. CHALMERS.

No. 12 of "The Implet" had gone to the printer's before the news came of the tragic end of J. P. Chalmers. I was shocked, but not surprised at the manner of his death. His mode of life was ever of the utterly unconventional kind; it was a tolerable certainty that it would end in an unconventional manner.

Everybody must regret that he did not live to enjoy the profit of his work. His work was the business of making the "Moving Picture World." "J. P." was a practical printer. He could set the type, buy the paper, print and distribute the publication.

He took up photography some years ago and applied his knowledge as a printer to photographic magazine making. Then, when in the employment of the Scientific American—a little more than four years ago—he saw as a photographer the possibilities of the motion picture. Photographers were, and are, the best people to appreciate these possibilities.

So Chalmers got out the "Moving Picture World," and through all its four years of vicissitudes stuck to it with characteristic Scotch tenacity.

I am genuinely sorry that he died so early, because, according to his lights, he worked hard both for his paper and for the cause which he aspired to espouse.

Chalmers and I differed, as the English and Scotch are bound to differ. They have been differing for centuries; they will differ to the end of time. What I admired in him was his doggedness. He meant at any cost to make the "Moving Picture World" an apparent success. He succeeded in his object; and, therefore, must be adjudged all the credit of success.

Personally "J. P." had many lovable traits. He was good-natured and free-handed. But coming from a very remote part of Northern Europe and being a member of a very exclusive little cast, he failed to make himself understood by the majority of people whom he met, and equally so did not understand them. So he always led an aloof life.

A strong feature of his character was his devotion to his parents and relatives, to whom the sympathy of "The Implet" is tendered in their bereavement.

"J. P." will be kindly remembered as a pioneer in the branch of work he selected for himself. Many men in the moving-picture business should be grateful to him for the help and advice he gave them.

Rest in peace, "J. P."! T. B

CASTS OF THE IMP PLAYS.

"RESCUED BY WIRELESS."

(Imp Drama. Release, Monday, April 15, 1912.)

Ralph Morton.....Wm. E. Shay
 Grace Langdon.....Lottie Smith
 Consul Grant.....H. S. Mack
 Gen. Miro.....Farrel Macdonald
 Anthony Stone.....J. Harvey

"WOMAN ALWAYS PAYS."

(Imp Drama. Release, Thursday, April 18, 1912.)

The Woman.....Asta Nielsen
 The Man.....Leopold Kopt
 The Circus Man.....Rudolph Gensen
 Asta's Rival.....Selma Bjornsen
 Innkeeper.....P. Hansen
 Leopold's Mother.....Mrs. Kopt
 Leopold's Father.....Pastor Kopt

"LONESOME MISS WIGGS."

(Imp Comedy. Release, Saturday, April 20, 1912.)

Written by Otis Murphy.

Produced by F. Thompson.

Miss Wiggs.....Grace Wilson
 Krautmeyer.....J. R. Cumpson
 Mrs. Dippel.....Isabel Cherry
 Hans Krautmeyer.....Master Joe Moore
 Hugo Krautmeyer,

Master Matthew Roubert

A Tramp.....H. S. Mack

A MILLIONAIRE FOR A DAY

(Imp Comedy of April 22)

The most-talked-of moving picture in the making that has so far been scheduled for release in the annals of the Imp Films Company, and every other company everywhere, is "A Millionaire for a Day."

It will be released on Monday, April 22—just the picture for Monday evenings, when after the trials of the early part of the day which follows the day when we rest too much, eat too much and over-do many other things too much and suffer therefor—we are approaching the normal and are feeling good again.

Monday night is the favorite night for Imp fans in particular and moving picture fans in general. All of them could not do better than to spend Monday evening, April 22, in looking at this picture.

Probably nearly a hundred per cent. of the inhabitants of this globe ask themselves some time in their lives what they would do if they were suddenly enriched to the point of millionairehood. We know that "Brewster," in a play named after him, found the greatest difficulty in spending a stipulated sum of money in a stipulated space of time. The thing became mechanically irksome.

He soon tired of his job.

Now, Fred Dudley was suddenly asked down at Wilkes-Barre what he would do if he became a millionaire. More than that, he was just as suddenly given an opportunity of applying the theory to practice. He got the stuff handed to him all at once in the shape of a legacy, which he could go to bank and draw right away.

Just imagine this humble and greasy toiler in a machine shop suddenly made rich.

What did he do with it?

What were his first thoughts on the announcement that the legacy was made to him?

How did he get hold of his money?

How did he proceed to spend it?

First of all—

Well, first of all—?

But we won't anticipate a single inch of this film, which is brimful of interest from first to last.

Fred Dudley, according to his lights, did what the majority of men in his position would have done.

He started out for a jolly good time, and he HAD the good time.

And so did the real man from Wilkes-Barre, who came to New York some

weeks ago, have a good time as a temporary millionaire, and then went home.

The Imp Films Company, in the character of Fred Dudley, who paints little old New York a very bright red for twenty-four hours, pays a devil of a price for his fun and then goes back to work, have endeavored to, and we believe have succeeded in humanizing this human story.

Mr. Exhibitor, get this film!

It is a film which we have made especially for men along way off. It is a picture for the masses—the multitudes, who do not know what life in great cities is.

This picture shows them WHAT it is; possibly slightly exaggerated here and there, but still true to life.

This "Millionaire for a Day" picture, then, has three claims to notice. It is founded on fact; the story is well told; J. R. Cumpson is the millionaire; and then, above all things, it is illustrative of the palpitating phases of existence in the greatest city on the face of the earth—New York.

Get the picture!

POPULAR PICTURES OF IMP STARS



The
 Snap
 of the Year!

Only
 50c.
 per SET

THINK OF IT!



Actual Size of Each Photo
 5 1/2 x 8 1/2 in.

THIS complete set of PROCESS PEBBLED PRINTS of Imp stars for the insignificant sum of 50c. It's the biggest bargain and the softest snap ever offered you. Buy one set for yourself and you'll quickly see how easy it will be to sell other sets to your patrons who are enthusiastic over Imp actors and actresses. Tear off coupon, fill in the blanks, enclose with the proper sum of money to cover as many sets as you want at 50c. per set, write your name and address plainly and—mail at once to the

IMP FILMS CO.
 102 W. 101st ST.
 NEW YORK

Imp Films
 Co.

102 W. 101st ST., NEW YORK, N.Y.

Gentlemen:

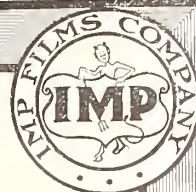
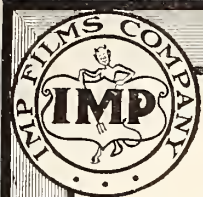
Enclosed find \$..... for
 which please send..... sets of

photos of Imp stars as described in the
 advertisement from which I cut this coupon.

Yours truly,

Name

Address.....



RESCUED BY WIRELESS

Copyright 1912 by Imp Films Company



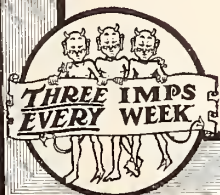
The story of a young American girl placed in peril in Mexico during revolutionary times and rescued by a wireless message sent by her lover.

4-15-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



THE DAYTON CONVENTION

The convention of the Motion Picture League of Ohio was held on Tuesday and Wednesday, March 26th and 27th. Present at that convention were representatives of the Motion Picture Exhibitors of nearly every State in the Union, together with members of similar organizations in West Virginia, Indiana and elsewhere.

The first day of the convention was spent in sight-seeing theatre parties and a banquet at the Hotel Algonquin. The executive officers held a secret session and prepared their reports, and a general discussion was held relative to the welfare of the exhibitors throughout the State.

State President Neff, of California, who is also president of the National organization, presided at the session and took occasion in his annual report to point out the good work being carried on along the lines of organization in all parts of the country. He expressed the belief that the time was not far distant when every State in the Union would be enrolled under the banner of the National organization. President Neff said that the moving-picture organization could not be used by scheming politicians. He said that attempts had been made at various times to make out of it and use it for the promotion of some man's selfish political fortunes.

"But in these things the schemers have ignominiously failed," he said. "We are organized not for political purposes, but for the purpose of disseminating knowledge among the industrial classes and affording amusement to all."

President Neff made a report: "I was determined to watch closely all proposed legislation which threatened to be inimical to the legitimate interests of the motion-picture men." Chairman Weaver, of that committee, however, stated that he found little disposition on the part of Ohio to harass them in business. "On the contrary," he said, "there is a disposition to encourage the enterprise."

The recommendation that a Federal censor board be appointed was advocated by the entire league. It was sug-

gested that such a body might be appointed by Congress or the President, or that a law be passed in each State authorizing the Governor to appoint a censorship board. The national officers strenuously objected to police departments being authorized as censors of artistic and moral pictures, and also believe that the exhibitors should be consulted.

While the morning session was not open to the public and was held behind closed doors, it was learned that the Sunday closing and other matters of similar import were discussed. Each member of the convention was reported to have volunteered to do all in his power to procure such legislation as will open the doors of the moving-picture theatres in cities in all parts of the country on Sunday.

Charles Johnson, of Washington; J. M. Kaufman, of Gallipolis, Ohio, and J. A. Maddox, president of the Columbus local, supported the stand taken by Mayor Tynes, of Portsmouth, Ohio, and said they could see no reason why the authorities should close the theatres on Sunday when harmless and educational pictures are shown.

Reports showed that there are approximately 1,100 picture theatres in Ohio and 16,000 in the country. Cincinnati has 86 playhouses, Cleveland 125, Toledo 40, and Dayton 31. President Neff reported that eleven State organizations are now affiliated with the national association, and that he hopes to have eleven more affiliated before the next national convention, which will be held in Chicago in August.

Toledo, Ohio, was the city chosen at the closing session of the convention as the place for the holding of the next State convention on July 16th and 17th.

The executive committee of the National Association, which also met here this week, received applications for State charters from New York, Buffalo and Binghamton, but definite action was postponed. Charters, however, were granted to Kentucky, Missouri and the District of Columbia.

Loan Sharks Criminals In The Eyes Of The Law

Every "loan shark" is now a criminal in the eyes of the law, according to a decision returned by the New York Appellate Division of the Supreme Court, Second Department, recently, and the question of winding up their affairs is declared to be merely one of how fast the District Attorneys here and in Brooklyn care to act.

To make sure that the District Attorneys shall have plenty of material to work on, lawyers representing the Sage Foundation declared, upon hearing that the decision had been returned, that they would immediately move to bring about the indictment of every loan shark in New York City.

In addition to obtaining fresh indictments, the Sage Foundation's lawyers will proceed with the prosecution of cases which have passed through the preliminary stages and have been held up pending the Appellate Division's decision.

The decision against the loan sharks was written by Justice Hirschberg and Justices Jenks, Thomas, Woodward and Rich concurred in it.

A company was selected by the Sage Foundation to test Section 614 of the State banking law, which makes it a crime to loan money at a rate of more than 6 per cent. per annum. The company was convicted in the Court of Special Sessions in Brooklyn on May 21, 1911. At the trial it was brought out that the defendant company had made a loan of \$25 to a borrower. For this loan it had charged him interest at the rate of 6 per cent. and fees amounting to \$16.10, the fees being ostensibly for services as brokers in obtaining the loan from some unmentioned third party.

The contention of the defendant was that the fees were a proper charge and did not constitute interest and that Section 614 of the banking laws was repealed by the enactment of a penal code amendment in which it was stipulated that the taking of more than six per cent. interest was not criminal unless security had been provided. On these two points the decision of the Appellate Division says:

"The language of the statute indicates

clearly that where the loan is for less than \$200 at more than the legal rate of interest the giving of security is not a necessary element to the crime. The plain purpose of the act was to protect the needy from extortion, and the Legislature in accomplishing that purpose limited the protected class to small borrowers. The purpose of the clauses in the banking law and the penal code is complimentary, and they are harmonious rather than inconsistent. One establishes the general rule; the other exempts a certain class from the hardships that would result were the whole rule universally applied.

Walter Heilborn, a lawyer representing the Sage Foundation, said that the decision, in his opinion, was the most far-reaching one yet obtained. It gives the prosecuting officers for the first time an opportunity to reach beyond the defenses which have been thrown up by the money lenders for the last fifteen years, he declared.

"At last we have forged a weapon for the prosecuting officers," he said, "and it will be interesting to see what the officers are able to do with it. By prosecutions which we shall undertake at once we believe we shall be able to make the first serious inroads against the loan shark business, a business best described by Judge Jones in the Federal Court in Alabama when he said it made its victims 'absolute serfs in everything except name.'"

The Sage Foundation's loan office, which charges twenty-four per cent. per annum, was organized under a special section of the banking law allowing certain philanthropic or quasi-philanthropic corporations to charge that rate. Arthur Ham, in charge of the Foundation's loan shark crusade, said that the twenty-four per cent. rate would be dropped as rapidly as the business would permit, and that it was fixed at the estimated cost of conducting the business. He said that the present loan sharks could incorporate under the same section of the law if they consented to accept twenty-four per cent. a year instead of the charges of from 80 to 180 per cent., which they now exact.

CARL LAEMMLE AT THE OHIO CONVENTION.

(From "The Dayton Journal.")

A most noteworthy event was the presence of Carl Laemmle, head of the Imp Films Company, of New York, Mr. Laemmle, in an exclusive interview, hit straight from the shoulder on matters pertaining to cinematography. This is the first convention of its kind that he has ever attended by this power of independent picturedom, and he was an object of much attention. Mr. Laemmle said:

"I congratulate the Ohio exhibitors in getting together, and also on the fact that it is not only a state convention, but in reality a national convention.

"As every one knows, I started in business as an exhibitor and can sympathize with their views. Good pictures are an uplift to the industries. Today the manufacturer cannot exist without the support of the exhibitors. The manufacturers depend upon the exhibitors for information.

"I believe exhibitors should be independent and exercise the right of selecting their own pictures. It is to the exhibitors' associations that we must look to the exercise of the best influence in the motion picture business. It should be the business of the state and national associations to carefully watch all legislation.

"Independence means a whole lot. It can influence both patrons and public. I think the exhibitor should do more to influence exchanges to secure the very best pictures to be had."

Regarding the alleged investigation of the United States Government into the trust propensities of the license forces, Mr. Laemmle said:

"This investigation does not affect independence. We don't take the attitude of the patents company. We attend to our own business, perhaps a little more so than they do.

"The Independent output has improved a hundred per cent. The competition between Independent companies has improved in quality.

"The moving picture is going to educate millions of people who have never before attended a theatre of any kind.

"I never tire of seeing moving pictures, and eventually the big houses will educate the people in the industry as well as the smaller theatres.

"To cater to the demand for more lengthy film drama, we are now figuring on 2,000 and 3,000 feet of picture films regularly."

LIST OF THE INDEPENDENT MANUFACTURERS.

American Film Manufacturing Co., Ashland Block, Chicago, Ill.

Carlton Motion Picture Laboratories, 540 W. 21st St., New York City
Champion Film Company, 145 W. 45th St., New York City.

Comet Film Company, 344 E. 32nd St., New York City.

Eclair Film Company, Fort Lee, New Jersey.

Imp Films Company, 102 W. 101st St., New York City.

Lux Film Company, 10 E. 15th St., New York City.

Majestic Motion Picture Company, 145 W. 45th St., New York City.

Nestor Film Company, 688 Avenue E., Bayonne, New Jersey.

New York Motion Picture Company, 251 W. 19th St., New York City.

Great Northern Film Company, 7 E. 14th St., New York City.

Powers Motion Picture Company, 511 W. 42d St., New York City.

Republic Film Company, 145 W. 45th St., New York City.

Rex Motion Picture Company, 573 Eleventh Ave., New York City.

Solax Company, Congress Ave., Flushing, Long Island.

Thanhouser Company, New Rochelle, New York.

"JUST THREE-A-WEEK."

(With T. B.'s apologies to H. W. Longfellow.)

The shades of night away had passed;
'Twas day; the sun was shining fast
As through the streets there walked a
a Gink

Who cried aloud—now watcher
think?

"That Three-a-Week!"

His brow was calm; his eye beneath
Flashed like a sword from out its
sheath;

And, like a big brass trumpet, rung
The accents of that nifty tongue:
"My Three-a-Week!"

In every home he saw that night
Nice comfy fires so warm and light;
Above the twinkling starlets twinkled
So this same Gink he thusly ginked:
"Your Three-a-Week!"

"Go home to sleep," an old man said,
"Ain't it time you was tucked in bed?
You gotta git up at six A. M."

But the Gink he roared: "Oh you be
dem."
"Our Three-a-Week!"

"O stay," a sweet girl said, "and rest
Your curly head upon this breast."
He fixed her with his glittering eye,
And thus that Gink he made reply:
"Their Three-a-Week!"

"Beware the roadhouse at the turn;
Their whiskey makes your tongue-
let burn."

This was the Gink's one last goodnight;
His voice resounded sharp and bright:
"His Three-a-Week!"

At break of day the village cop
Meandered around the old hill top
And woke the slumbering Gink, who
screamed

The mystic words of which he'd
dreamed,
"Her Three-a-Week!"

A traveller in the frozen North
One day to shoot the bear went
forth.

"Don't shoot!" a strange, mad thing
remarked,

"For the Arctic Zone I've just em-
barked,
"With Three-a-Week!"

There in the twilight cold and grey
This Gink decided for to stay,

From the top of the world so he could
shout

To all Exhibitors around and about:
"Never mind T. B.'s parody of H.
W. Longfellow's poem but DEMAND
THREE-A-WEEK!"

THE "SPEEDER" LIST
IS FOR
IMPLET READERS

Are you using it ?

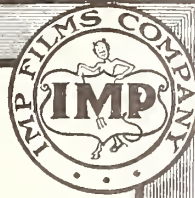
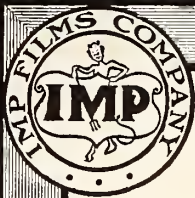
FREE SERVICE FREE

We have decided to install a separate department for looking after the wants of our readers, free. We can now assure prompt attention to inquiries—speedier than any other publication in the country.

We've got a "Speeder" list. This is made up of dealers in theatre supplies who assure rapid fire attention to inquiries. All an exhibitor need do is write the "Speeder Dep't." of the Implet what he needs, and he will, in a jiffy, receive the best prices in the market.

This is a free service to exhibitors, made necessary by the dozens of requests for information that come in every week.

The Implet is tickled to do it for you.



WOMAN ALWAYS PAYS

Copyright 1912 by Imp Films Company



ASTA NIELSEN.

The story of a girl who tiring of her husband
forsakes him and suffers deeply
for her false step.

4-18-12

IMP FILMS COMPANY

102 West 101st Street, New York

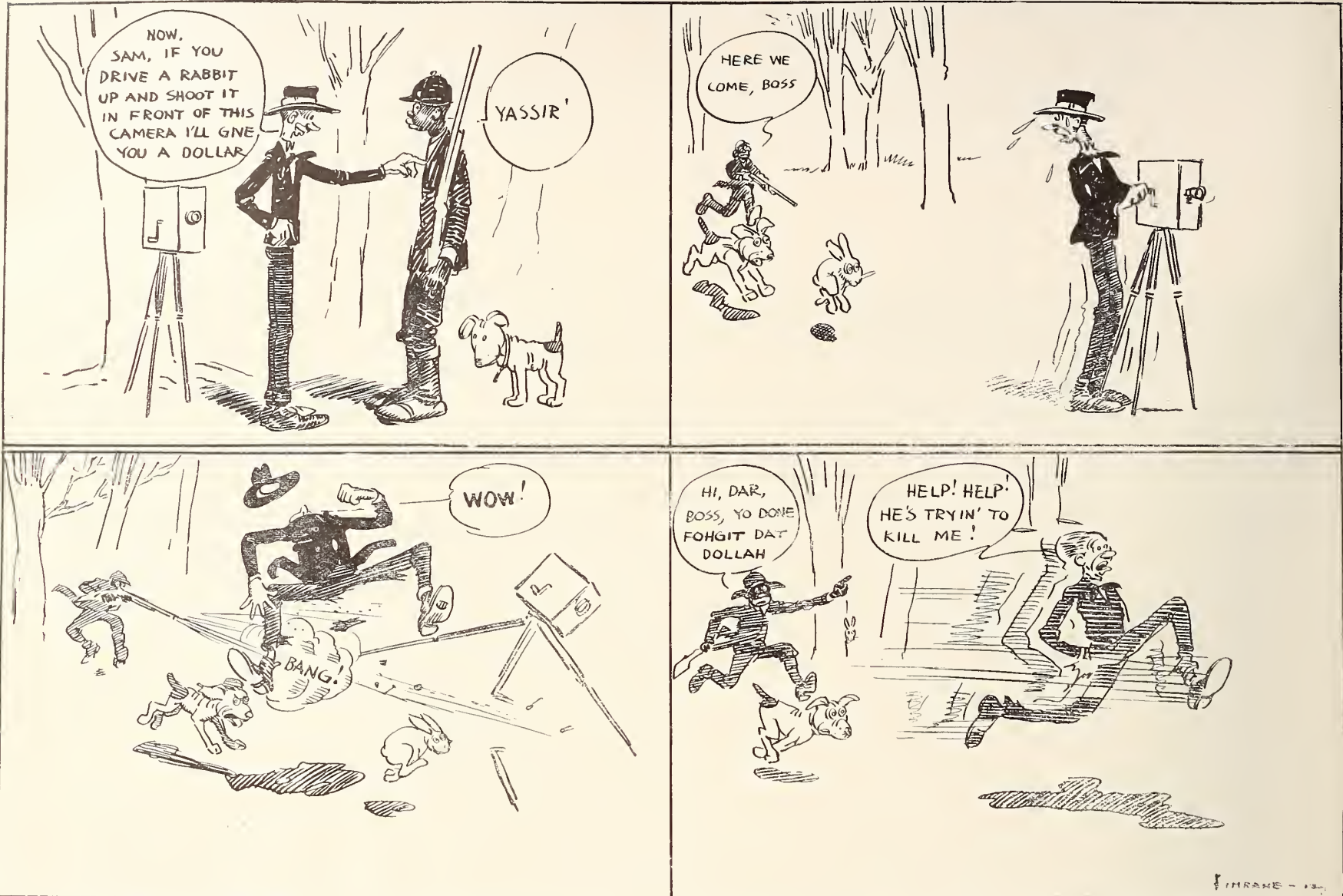
Carl Laemmle, Pres.



THE ADVENTURES OF MR. ALMOST BUTT

Copyright 1912 Carl Laemmle

He ALMOST Gets a Great Moving Picture This Time, BUT—



Like The Implet and The Imps

March 20, 1912.

To the Editor,

Sir: Thank you for so kindly sending me the "Implets"; they are very nice if very "impish"; my congratulations and best wishes.

Faithfully,

A. J. ELLIS.

March 25, 1912.

To the Editor,

Sir: We wish to compliment you on your "Shamus O'Brien" picture; it certainly is one of the finest we have had from every point of view. Photography is excellent, and for your leads cannot speak too highly of them, especially your Mr. King Baggot; he is the veritable matinee idol. Something very unusual in a picture theatre, he was heartily applauded and the villain hissed, which made it seem like a drama in real life. We have a seating capacity of one thousand and many were turned away.

Very truly yours,
PIERCE-NAGLE AMUSEMENT
COMPANY,
Geneva, N. Y.

"THE PERIL."

Great Imp Military Picture for Decoration Day.

The Imp Films Company will release on Decoration Day a fine military drama, entitled "The Peril." The plot of this story is intensely strong, and it centers around the attempt of a foreign spy to secure papers relative to the disposition of the guns in a fort which is of great strategic value. The military and fort scenes in this picture are wonderfully realistic.

King Baggot is seen in the character of a captain, who meets with many surprising adventures in the execution of his duty, and in his courting of a pretty girl whose father is commandant of the fort.

INVALUABLE TO THE EXHIBITOR.

March 30, 1912.

To the Editor,

Sir: I beg to thank you for your kindness in continuing to send me "The Implet" so promptly and regularly, and at the same time allow me to say, that the more I read them the more they are appreciated, and the fact is impressed that they are invaluable to every exhibitor.

I wish particularly to congratulate you upon such a splendid production as "Through the Flames," which I had the pleasure to run yesterday. This place being a railroad center, it proved a "great draw" and was immensely appreciated by my patrons. I feel greatly indebted to you.

Wishing you unqualified success in all you undertake, I am,

Yours truly,

PERCY FISHER.

The Monroe, Florence, S. C.

Derrel Hughes, manager of the Crystal and Rex Theatres, Hillsboro, Texas, writes: "Just received photos of the Imp players, and I desire to say that they are fine. I had them framed and put them in my lobby. I am getting three Imps every week and will continue with three always."

J. H. Ewing, manager and proprietor of the Lyric Theatre, Burlington, Iowa, writes: "One thing I wish Carl Laemmle would do is to release one Imp every day for a week." All in good time, Brother Ewing. If you would insist upon your exchange supplying you with three a week, it would pave the way to supplying you with six a week.

Colonial Theatre, Hoboken, N. J., sends us a Herald announcing the appearance of King Baggot at their evening show. They refer to King as "King by name and King of all photo players." Just what King is.

Roscoe C. Cuneo, Star Theatre, Upper Sandusky, Ohio, sends us newspapers by which we perceive that Roscoe features Imp films as hard as he can. Keep up the good work, Roscoe.

H. L. Gormont, Family Theatre, St. Mary's Pa., sends us two of his the-

atre bulletins by which we see that Imps are splendidly featured at the Family Theatre. To you, we say, Brother Gormont, go ahead.

"WOMAN ALWAYS PAYS."

(The Imp Drama, Release of April 18.)
The Great Danish Actress' First Appearance on the American Screen.

The announcement that the Imp Films Company would release on Thursday, April 18th, the drama, "Woman Always Pays," with Asta Nielsen, the greatest motion-picture actress in the world, has excited great interest all over the United States. It has been reserved for Denmark to produce an actress of commanding excellence, whose methods are peculiarly adapted to the needs of the moving-picture screen. This is Asta Nielsen, and the Imp Films Company is the first agency in the United States to bring actress and audience face to face with each other in the moving-picture theatre.

The film is unique, in so far as American audiences are concerned; unique as regards the settings, which show the characteristic beauties of urban and rural Denmark, which brings the manners and customs of life there vividly before one, which gives you a well-constructed, strongly-acted drama with a moral.

Above all things, it has the powerful attraction of the actress' personality.

The many exhibitors and other picture men who have already seen the film in this country are agreed on this point, viz.—that Asta Nielsen is an actress of such inherent ability for the work that her every movement and gesture produce a calculated effort. She is just as much an artist in her work as is a tone or color poet.

We urge every exhibitor, therefore, to not merely demand, but to insist, on having this picture.

This is an Imp which you must not miss.

Ask for the Asta Nielsen picture.

Asta Nielsen!

N-I-E-L-S-E-N!

Not Neilsen, as we have hitherto erroneously printed it.

JULIUS STERN RETURNS FROM LOS ANGELES.

The reputation of the guiding spirits of the Imp Films Company for activity and ubiquity has been well sustained by Mr. Julius Stern, the general manager of the Imp Films Company, who has recently returned from a stay in Los Angeles, Cal., on business connected with the company's affairs.

While in Los Angeles Mr. Stern reorganized the studio, made several fresh appointments in the company's acting and producing departments, supervised the making of a very fine series of Californian pictures, shortly to be released; paid several visits to Independent theatres, and generally busied himself in Los Angeles and the vicinity in furthering the interests of the Imp films, which he reports as being increasingly popular in the Far West.

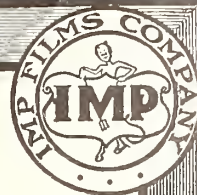
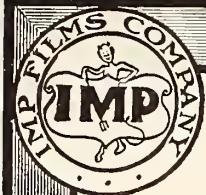
Mr. Stern is enthusiastic about the possibilities of picture-making in Los Angeles, the climate of which he describes as ideal for the purpose.

Mr. E. J. Le Saint, the new director of the Imp Californian Company, is hard at work on a series of fine dramas and comedies which will earn the applause of Imp audiences all over the world.

Among the pictures produced during Mr. Stern's visit is a beautiful scenic of Los Angeles, which will shortly be released.

THE SALES COMPANY'S PROGRAMME.

Sunday—Eclair, Gaumont, Rex.
Monday—American, Champion, Imp, Nestor.
Tuesday—Eclair, Powers, Republic, Thanhouser.
Wednesday—Ambrosio, Champion, Nestor, Reliance, Solax, Animate 1 Weekly.
Thursday—American, Eclair, Gaumont, Imp, Rex.
Friday—Bison 2-Reel Subjects, Lux, Solax, Thanhouser.
Saturday—Great Northern, Imp, Powers, Nestor, Republic, Reliance.



LONESOME MISS WIGGS

Copyright 1912 by Imp Films Company



Miss Wiggs being alone in the world advertises for a husband and after many unpleasant experiences decides that single blessedness is to be preferred to the uncertanties of married life.

4-20-12

ON THE SAME REEL

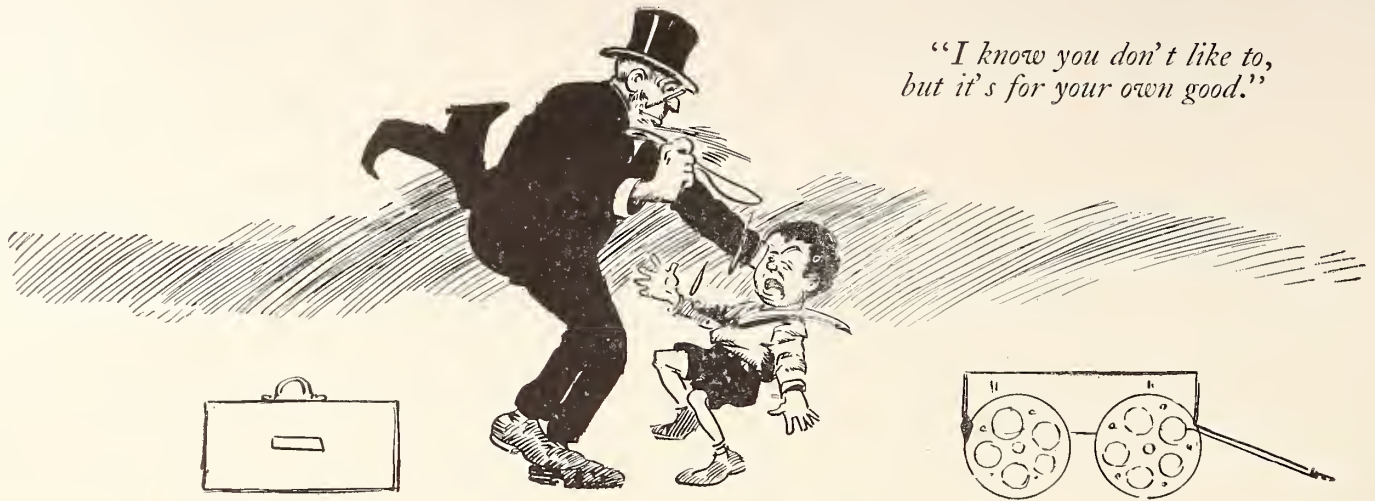
Scenic Wonders of Yellowstone Park

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.





Your Exchange

(By Carl Laemmle)

If you are on friendly terms with your exchange, the best favor you can do them is to insist that they buy three Imps a week. *The surest way for them to hold your trade is to give you what you ought to have*—and you ought to have the best films produced. If the best are not Imps, there is no best! Many an exchange which has been forced into buying Imps on account of the concerted demand of its customers has admitted that it was a good thing—*afterward*.

They found it was easier to hold their old customers and easier to get *new* ones. They found Imps the most convincing argument to use in converting exhibitors from the licensed ranks to the independent. We know of dozens and dozens of instances where one Imp film, "From the Bottom of the Sea," was the final inducement which won doubting exhibitors. Mind you, this is only one Imp. We have others in preparation which are far superior to that one in every detail. *They are going to make big money for you, and for your exchange, if your exchange buys them.*

On one of these big Imps we will lose a small fortune. It is so costly that there is no possible chance of the Imp's making any profit on it. But it will be a big card, a great advertisement—for *you*, for your *exchange*, for the *Imp*. You will make profits on it. So will your exchange. *But the Imp will not!* If your exchange gives you three Imps every week, *you can't possibly miss any of these tremendous features.* The result will be that the friendship between you and your exchange will be more firmly cemented than ever. Could anything be better for your exchange than to have *you* satisfied? That's why I say the greatest favor you can do your exchange man is to *demand three Imps a week.* Meet him on the price question and you'll find it the one best investment you can make.

(Next week's installment: "A Shame.")



THE IMPLET

is worth more to you *every week* than we ask you to pay for a *whole year's* subscription.

WHY?

- (1). Because by tearing out the right hand pages and hanging them in your lobby you will attract scores of *extra people into* your house. These pages will be a permanent feature of The Implet.
- (2). Because The Implet will contain authoritative news of future Imp releases before you can find such news anywhere else. This will help you deal knowingly with your exchange.
- (3). Because the pages of The Implet will be a great help to you in preparing your advertising, whether in newspapers, dodgers, heralds or otherwise.
- (4). Because The Implet has better ways of securing *real news* and reliable information about the moving picture business than any publication in the world and we intend to use that advantage to *your* benefit.
- (5). Because The Implet curries favor nowhere, *except with you!* It will be a "free press" in the highest sense of the word; free from fear; free from restraining influences; free to give you the straight, honest truth every week, and in advance of all others.

Fill the enclosed blank and send it with the correct sum of money **NOW**. It's a small investment but the best you can make. Carl Laemmle never gave you a wrong tip in any paper. It's all the more certain that he won't in his own, The Implet!

IMP FILMS CO.

102 West 101st Street, New York, N. Y.

Gentlemen:—Enclosed find \$.....for which enter my subscription to The Implet for years. (The price is \$1.00 per year.)

Name.....

Address.....

102 West 101st St.
new YORK CITY

If y
excha
they buy
you what
the best
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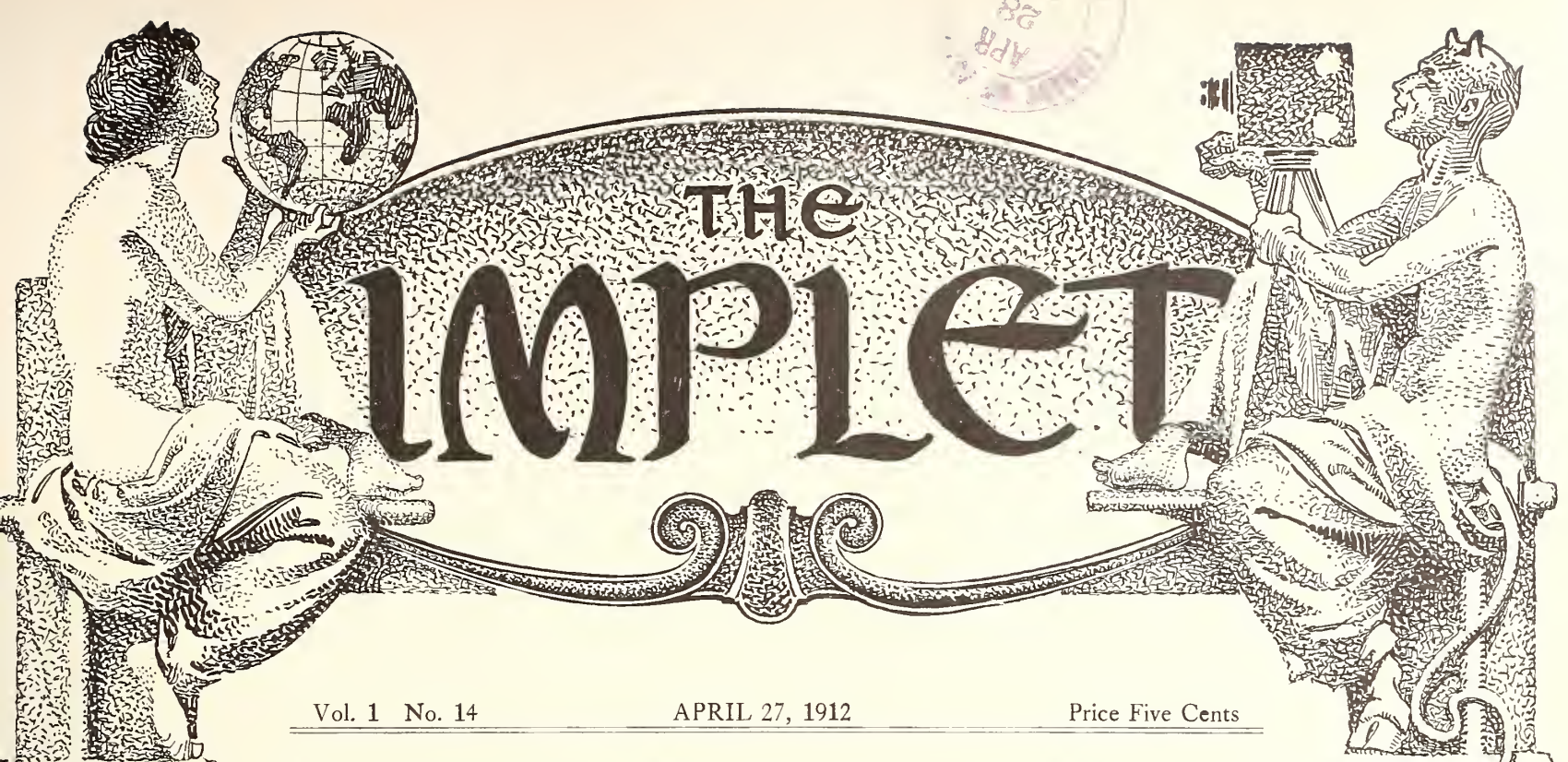
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result will be that the friendship between you and your exchange will be more firmly cemented than ever. Could anything be better for your exchange than to have *you* satisfied? That's why I say the greatest favor you can do your exchange man is to *demand three Imps a week*. Meet him on the price question and you'll find it the one best investment you can make.

(Next week's installment: "A Shame.")

APR 28 1912



Vol. 1 No. 14 APRIL 27, 1912 Price Five Cents

NEW GREAT SERIES OF IMP COMEDIES

The Imp renown was built up on Imp dramas and Imp comedies. Everybody says so and as "everybody" means, in the vernacular, the sense of public opinion, everybody is and must be right. Ask anybody who knows, and they will tell you the same thing. So that here we have general evidence and particular evidence of the truth of what we say, viz.: that Imp success has been won by Imp dramas and Imp comedies.

During the past few months as the reader (who is also the exhibitor), knows, we have released a series of powerful Imp dramas which have won unstinted commendation in the newspapers that devote critical attention to moving picture plays. The critics, in fact, have been unanimous in praising the dramatic and photographic qualities of the Imp films. It is only necessary to pick out such successes as "On the Stroke of Three," "The Worth of a Man," "The Lie," "Shamus O'Brien," and "Better than Gold," to substantiate our claim. These and many other pictures have been wonderfully well received by the press, exhibitors and the public of the world.

Now, it falls that in the cycle of events, Imp comedy is coming very much to the front in our releases. The Imp directors, both in New York and California, are giving rein just now to their comedy producing talents. The result is that the Imp releases of the next month include a series of the most humorous and refined comedies the Imp Films Company have yet made.

In these pictures King Baggot, W. R. Daly, Wm. E. Shay, Harry Pollard, Ed Lyons, J. R. Cumpson, Margarita Fischer, Vivian Prescott and Violet Horner (a combination of the best acting ability at the disposal of any moving picture concern in existence), are seen at their best and brightest.

We give a list of these splendid comedies with their release dates. We advise every exhibitor to make a feature in his advertising literature of these comedies.

Let him cut out the list as it stands. Let him watch "The Implet" for literature bearing on these releases. Let him feature these pictures; they are laugh makers and money makers. Here they are:

Title.	Release Date.	Featuring.
A PIECE OF AMBERGRIS.....	April 27...	J. R. Cumpson and Rolinda Bainbridge
MELODRAMA OF YESTERDAY...	May 4...	Harry Pollard, Margarita Fischer and Ed. Lyons
UP AGAINST IT.....	June 1...	King Baggot, Wm. E. Shay, and Vivian Prescott
HENPECKED IKE.....	May 18...	Louise Crolius, Ed. Lyons and "Dolly," the Burro.
A CAVE MAN WOOING	May 20...	King Baggot, W. R. Daly and Violet Horner
THE MAID'S STRATAGEM.....	May 25...	Vivian Prescott, Violet HoIner, J. R. Cumpson and H. S. Mack

102 West 101st St.
new YORK CITY

The "Implet"

The Moving Picture Newspaper

Edited by THOMAS BEDDING

COPYRIGHT 1912 BY IMP FILMS CO.

Published at 102 W. 101st St., New York

SUBSCRIPTION PRICE, \$1.00 PER YEAR
SINGLE COPY, 5 CENTS

"THE SINCEREST FLATTERY."

No sooner did "The Implet" make its appearance than it was imitated by a competitor; so close was and is the imitation that some of the very expressions peculiar to this paper and the vocabulary of its editor, were bodily transferred to the pages of this competitive organ.

But we of the Imps, and "The Implet" take imitation as a matter of course because we are inimitable, and being inimitable we provoke imitation which flatters us, while it discredits our flatterers.

We are original and we originate.

We originated weekly short stories of our films. We were imitated in two directions. The imitating stories are not equal in merit or quality to our stories.

The Imp advertising methods are inimitable. They are imitated. Again without success.

We announced "The Loan Shark" picture. Our competitors in Chicago, the Essanay Company, followed suit. Yet G. K. Spoor could, if he would, be original. Why don't you, George?

Pathe Freres, too, have copied "The Loan Shark"; Pathe surely can afford to be original. Why don't they?

One of the most famous of our recent Imp dramas, "On the Stroke of Three," was imitated by a competitor.

Then—oh, but hang it, we could fill more space than we can spare with particulars of the imitations in methods to which, we of the Imps, and "The Implet," are subjected.

No more at present; we have something else to write about.

CASTS OF THE IMP PLAYS

"A Millionaire for a Day."

(Imp Comedy. Release, Monday, April 22nd, 1912.)

Written by

Produced by F. A. Thomson.

Fred Dudley.....J. R. Cumpson

The Foreman.....Frank Russell

The Bank Cashier.....Frank Crane

The Bank Teller.....H. S. Mack

The Clerk in Clothing Store.....

M. Long

The Gambler.....J. R. Rogers

The Judge.....Wm. Cunningham

"The Loan Shark."

(Imp Drama. Release, Thursday, April 25th, 1912.)

Written by H. Brenon.

Produced by Otis Turner.

Dr. Fenlon.....King Baggot

Jacob Elliott.....W. R. Daly

Helen Elliott.....Grace Lewis

Frederick Norwood.....Wm. E. Shay

Gertrude Norwood.....Effie Nicholls

Lize Nawn.....Rolinda Bainbridge

"A Piece of Ambergris."

(Imp Comedy. Release, Saturday, April 27th, 1912.)

Written by E. A. Locke.

Produced by F. A. Thomson.

Captain Binks.....J. R. Cumpson

Mrs. Lappy.....Rolinda Bainbridge

Groggs.....N. Ober

Speckles.....P. Russell

"A DAY IN THE IMP STUDIO."

In an early number of "The Implet," we shall publish an article specially descriptive of "A Day in the Imp Studio." You will read all about the world famous Imp personalities—King Baggot, William R. Daly, William E. Shay, H. S. Mack; about Vivian Prescott and Violet Horner. About how pictures are produced and acted, about the settings, about everything and everybody connected with the making of an Imp picture down to the studio cat—in fact all about the Imp picture in the making. Look out for this number. Look fixedly, intently, insistently.

And keep on looking.

KING BAGGOT AT WORK

It is commonly supposed that the moving picture actor does not act. By what you hear, and you hear a lot on the subject, the general impression is, that actors and actresses of the silent stage, so called, simply pose. "They just walk on and they just walk off" to quote from the once popular song. "It all looks so easy," as a man once said to me as I sat watching a great championship billiard match in Europe when a master of the game was running up a record score.

What looks so easy on the screen, to the eye of the uninitiated, is far from easy in actual fact. The hardest working actor on the so-called silent stage to-day is King Baggot of the Imp Film Company's forces. The public has got so accustomed to seeing King Baggot in his debonair parts in the Imp pictures that there is a general feeling that debonairness, if I may use the term, is King's daily habit of life. Far from it! His life is as varied and as variegated as it is possible for that of any one man to be. Just look at Baggot's acting record since January 1st of this year.

On the 4th of January, we find him playing the "artist" in that pretty little idyll, "The Trinity." On the 18th, he jumps to the successful brother in the domestic drama of "After Many Years"; on the 29th, he is "Nick Carter" in "The Kid and the Sleuth"; on February 15th, he is the heroic locomotive engineer of the Imp drama "Through the Flames"; on the 17th, he is the harassed husband in that comedy of madness, "Tables Turned"; on the 19th of that month, he is the picturesque old inventor of "The Modern Highwayman"; on the 22nd, the chivalrous Southern officer in "The Lie"; on the 26th, he is the good natured young society man of "The Immigrant's Violin." Surely some record for January and February!

But let us look at his wonderful

work in March. The part of the fate-haunted trapper in "Far from the Beaten Track," made a great call upon his powers of tragic expression. Then on the 14th came the greatest triumph of his career, the splendid character of "Shamus" in "Shamus O'Brien"—an impersonation that is universally admired for its naturalness and sentimentality—by which I mean that Baggot, according to Irish ideas, acts most convincingly in the part and gets the sentiment over. It needs an Irishman to understand exactly what I mean. I know what I mean because I am (occasionally) an Irishman myself. This is why the famous Imp "four," Baggot, Daly, Shay and myself make what an Irishman would call a strong "trinity."

Then there is "The Man from the West," wherein you see Baggot as a simple child of occidental America, plus a murderous looking pistol; an impossible character splendidly played. Into those lugubrious offerings (I call them lugubrious, but lots of people like them, just as lots of people like tears, while I like laughter), "The Romance of an Old Maid" and "Tempted but True," Baggot, like the fine and conscientious actor that he is, puts some of his best work. In the first he was a drunken workman; in the second a blacksmith who was something of a bore. But then, as I have already said, Mr. Baggot works hard and is ideally loyal to his directors.

So much for the past; now for the future. In "Up Against It," a fine Imp comedy, to be released on Saturday, June 1st, we are to see King Baggot as King Baggot. That is to say, we are to see him as millions of his admirers most prefer to see him, the polished, graceful, romantic actor. On the 20th "A Cave Man Wooing" gives Baggot another opportunity of illustrating his marvelous versatility. He is the "sissy boy" in love

with a girl and unable to make headway until inspired by the profound (but not original) remark of Laura Jean Libbey of Brooklyn, N. Y., that women more easily fall for strong men than weak ones. He goes in for a course of physical culture; wallops everybody with whom he comes into contact, and bears off his girl, much in the same manner to-day as Lochinvar, the pirate bandits and freebooters of old bore off their willing or unwilling brides. It did not matter whether they were willing or not, they had to go, just as Miss Horner does in this side splitting Imp comedy.

On Thursday, May 30th, as we remark elsewhere, "The Peril," in which King plays the part of the chivalrous and brave "captain," is to be released. Then his admirers will have an opportunity of seeing him in the role in which he always makes good: viz., that of a military hero.

How does Baggot achieve all this? Simply by the application of the one infallible formula, hard work. It is hard work acting in the pictures, especially in Imp pictures, the success of which is solely due to hard work. No success in this world was ever won, or ever will be won, without hard work.

King Baggot, everybody will be interested to know, not only poses his parts, but acts his parts, and talks his parts. Most leading motion picture actresses and actors do that nowadays. This, I hope, removes a common impression that acting before the camera differs radically from acting on a stage in an ordinary theatre. A few years ago moving picture actors just posed and mumbled; now they act and talk.

And believe me, to judge by either the talking picture stage standard or the moving picture stage standard, Baggot's pre-eminence is on the increase. In future Imp productions he will have still greater opportunities of illustrating his wonderful art. T. B.

POPULAR
PICTURESOF IMP
STARS

The
Snap
of the Year!

Only
50c.
per SET

THINK OF IT!



Actual Size of Each Photo
5 1/2 x 8 1/2 in.

THIS complete set of PROCESS PEBBLED PRINTS of Imp stars for the insignificant sum of 50c. It's the biggest bargain and the softest snap ever offered you. Buy one set for yourself and you'll quickly see how easy it will be to sell other sets to your patrons who are enthusiastic over Imp actors and actresses. Tear off coupon, fill in the blanks, enclose with the proper sum of money to cover as many sets as you want at 50c. per set, write your name and address plainly and—mail at once to the

IMP FILMS CO.
102 W. 101st ST.
NEW YORK

Imp Films
Co.

102 W. 101st ST., NEW YORK, N.Y.

Gentlemen:

Enclosed find \$.....for

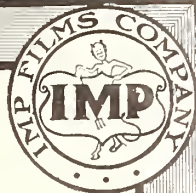
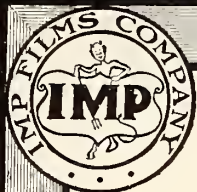
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photos of Imp stars as described in the advertisement from which I cut this coupon.

Yours truly,

Name.....

Address.....



A MILLIONAIRE FOR A DAY

Copyright 1912 by Imp Films Company



A suddenly enriched workman lives the life of a millionaire for a day in New York City. He enjoys himself on the Great White Way, but finally returns to work in his machine shop.

4-22-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



WHO INVENTED THE MOTION PICTURE?

[By "S." in "The Philadelphia Public Ledger."]

In the account of the development of the "motion picture" industry published in the "Public Ledger" of March 31, it is stated that the first step in the application of photography to this purpose followed the introduction of the dry plate. While it is true that the advent of the dry plate, and especially of films, with improvements in instantaneous photography, brought about the final solution of the problem, motion pictures were produced by photography at a much earlier date. In 1861 the late Dr. Coleman Sellers, of this city, while amusing himself as an amateur in photography, devised an apparatus for showing photographed objects in motion, his invention being duly patented in that year. This fact was recalled in an illustrated article that appeared in the "Public Ledger" many years ago and was later referred to in Cassier's Magazine, of August, 1903, in a biographical sketch of Coleman Sellers, by the late Dr. Henry Morton, president of Stevens' Institute of Technology, as follows:

"In 1861 Doctor Sellers made and patented a device which he called the kinematoscope for the exhibition of stereoscopic pictures of objects in motion, which, in point of fact, was the crude prototype of the modern machines for displaying moving objects, such as the biographs, kinetoscope

and others. The machine accomplished the object intended in a practical manner, but required for its full development, instantaneous photography, which had not at that time been invented. * * * The operation to be reproduced was divided into a suitable number of parts, the subject being posed for each part of the movement. As many seconds were required for each pose with the slow plates then used, great care was necessary on the part of the operator and model to get perfect registration of the successive views. The result, however, was quite successful in portraying such simple repeated movements as a boy driving a nail or a lady sewing."

In Doctor Morton's account of this apparatus, the two methods proposed by the inventor were illustrated from the original patent drawing, one showing the photographs arranged radially around a horizontal axis, and the other, the use of an endless belt more closely approximating the modern highly developed machine. One of the kinematoscopes of the former type as originally constructed is still in existence in this city, and it is interesting to note also that the patent papers granted to Doctor Sellers in 1861 are witnessed by the venerable George Burnham, Sr., who is still living and who was much interested in the invention at the time.

The part played by photography in the development of the motion picture industry cannot be fully presented without reference to the pioneer experiment of Coleman Sellers, which, as stated, were described long ago in the columns of the "Public Ledger."

"THE RETURN OF CAPTAIN JOHN."

The Imp Great Sea Film.

Release of June 6th.

We thought so much of this picture that we seized upon it for the theme of the story which was printed in No. 12 of "The Implet." The story is fine and human and is magnificently acted by the Imp California Company. Margarita Fischer does some of the best work of her career as the fate-haunted heroine; the other members of the company are also well to the fore in their respective parts.

But aside from the story and the acting, here's one reason why we desire to specially commend this picture to all exchanges and exhibitors:

It shows some of the best marine photography ever made in a film. The exposure in the beautiful light of the California coast was so accurate that all the delightful half tones and gradations of the sunlit scenes have been faithfully portrayed. This is a function of moving picture making that is often overlooked; viz.: that the films should record the absolute and relative values of the tones of the subject in front of the lens. This is the pictorial side of moving picture making.

As a picture, then, showing graphic scenes of fishing life on the California coast, and with a heart interest story and stirring incidents, "The Return of Captain John" must be accounted an Imp masterpiece. And when, in addition to all this, the technique of the picture is perfect to the point of flawlessness it may well be imagined that in "The Return of Captain John" the Imp Films Company have produced another masterpiece.

The story is splendidly pathetic; the acting fine and natural.

The settings picturesque.

The seascapes and shore studies are beautiful in the extreme.

Demand "The Return of Captain John."

"THE PERIL."

A Great Military Drama by the Imp Company.

A Decoration Day Release.

"The Peril," the Imp war picture to be released on Decoration Day, Thursday, May 30th, is one of those subjects which must appeal to every patriotic citizen in the United States. The point of the story is the attempt by an agent of a foreign government to obtain secret information about the disposition of the guns in a United States fort of great strategic value. The spy is foiled in his attempt, not, however, before the brave captain of the fort is brought into disrepute, nearly loses the hand of his fiancée, and is placed under suspicion in other respects. But in the end truth and justice prevail, the secret papers are saved and happiness is assured.

The picture shows some vivid scenes of military life in a great fort. The men are seen at drill; there is work around the guns; there are scenes of canteen and club life and the picture generally gives a very accurate account of the routine attached to the guarding of a great fort.

The machinations of the spy, disguised as a butler, are dramatically shown. The scenes of the play where he is making secret notes of the details of the guns are powerful in the extreme. With it all there is interwoven a pretty love story.

The fort scenes were actually made inside a fort and real United States soldiers performed in the play.

King Baggot enacts the part of the Captain, William Shay is the Commandant and H. S. Mack is an officer. Violet Horner, as Mr. Baggot's fiancée, is a picturesque, attractive figure in the play.

That very fine actor, W. R. Daly, is the nefarious spy.

There are some real Japanese in the picture.

Altogether "The Peril" is replete with interest and excitement all through and shows some fine photographic effects. It is a stirring, well-acted drama, probable at every point and will undoubtedly arouse the enthusiasm of all moving picture audiences.

"THE IMPLET" MAIL BOX

Name of Character. S. Bush (Alexandria, Ind.), asks: Who played the male lead in "A Pair of Gloves?" (2) Is Mary Pickford still with your company?

In reply: King Baggot played the lead in "A Pair of Gloves." (2) Miss Pickford is no longer a member of our company.

Various. L. Hendricks (San Francisco) writes: Will you kindly inform me if it is possible to print pictures from moving picture films the same as from kodak films? (2) Can one buy a moving picture after it is too old to be shown? (3) Please give me the names of the moving picture companies which publish papers.

In reply: (1) It is quite possible to make paper prints from moving picture films just the same as from kodak negatives. (2) Yes. (3) Solax Company, Flushing, L. I., and Thanhouser Co., New Rochelle, N. Y.

Imp Stories. Mrs. S. B. (Madison, Wis.), writes: I do so like the stories of your films which you are printing in your paper, "The Implet." Won't you publish them in book form, so that I can have them complete?

In reply: Cannot say at present, but if there is a sufficient demand we may republish them.

"The Loan Shark." S. E. W. (Troy, S. C.) writes: I see you are producing a film called "The Loan Shark." A licensed maker did this film the other day. Are you aware of this?

In reply: Yes, quite aware of it. But our film is different and was thought out by ourselves quite independently of anybody else.

Asta Nielsen. "An admirer" asks: Is it true that this lady has been secured by an American film manufacturer to pose for him?

In reply: We think not. Asta's price, we are given to understand, was too high even for an enterprising American film manufacturer.

Nazimova in Moving Pictures. F. McF. (Jersey City), asks: Is it true that this gifted actress is to enter the picture field?

In reply: We have no definite information regarding the plans of the lady, but we have no doubt that in time she will pose for the picture. At any rate, we predict a brilliant future for her should she take up this line of work.

Tele-Photographic Moving Pictures. Optical wants to know if it is possible to apply the Tele principle to the moving picture.

In reply: Quite possible. The addition of a negative lens to the positive lens of the moving picture camera would lengthen the focus and thus enable the picture to be produced on a larger scale than with the ordinary lens alone. Motion pictures of aviators and from distant points should be taken by tele-photographic means; of course, the camera would have to be adapted to using the particular form of lens specified.

An F.I.9. Lens. J. R. Collins (Montreal), writes: I see reference in a moving picture paper to a wonderful F.I.9. Lens, for motion picture making. Is this something new?

In reply: The lens in question was brought out about two years ago by the well-known opticians, J. H. Dallmeyer, Limited, of London. You can get a similar lens from their American agents, Burke & James, Chicago.

"M. I. P." Many correspondents write to ask us what we meant when, in a recent number of "The Implet," we stated that the Imp films were M.I.P. (not Mip as it was printed).

In reply: M.I.P. is the well-known abbreviation for the Latin term *multum in parvo*, meaning, as every scholar knows, "Much in little." So when we said that I.M.P. films were M.I.P. we made a play upon words and also stated the well-known truth that the Imp films contained "Much in little." In other words, that an Imp picture condenses all the good qualities of a good picture into the smallest possible dimensions.

UP TO THE OPERATOR.

April 4, 1912.

To the Editor,

Sir: I wish you would answer the following questions through the columns of "The Implet": I was at the "Lyric," at Manning, Ia., last evening and saw "The Master and the Man" and "The Power of Conscience." The operator of the machine ran it so fast that one could get no enjoyment out of the films whatever. I timed him and it took him about twelve minutes to run each reel, about half the time it should be run. A Thanhouser was also run in about this time. I asked the operator why he ran the machine so fast. He said it was not run fast, but the picture was taken fast. Now what I want to know is whether these pictures were run too fast through the machine. I told this operator that no company like the "Imp," or any moving picture company, could afford to make pictures in which the figures move so fast, as it would spoil the sale of the film. But he still says, it was the fault of the maker. I do not think it was your fault, but his, so please settle this. I think a campaign ought to be made by the "Implet" against the operators who spoil the effect of a good film by fast running. Hoping this will be answered in due time, I am

Yours truly,

JOHN HUNGERFORD, JR.,

The "Carroll Herald,"

Carroll, Iowa.

[The pictures to which our correspondent refers were made at the normal rate of speed, that is about sixteen a second; when projected in our own room at the factory the movements of the characters of the picture were quite natural so that in this case the operator was in error. Most operators, as we know, are careful to run their pictures at the proper rate of speed, but when they fail to do so we think the attention of the manufacturers should be called to it.—Editor "Implet."]

STOCK PANIC FOR THE FILM.

New York Curb Brokers Play Black Friday for Picture Machine Man.

One of the most exciting periods which the Broad Street curb brokers have ever experienced was witnessed recently by the noon-hour crowd at lunch time. To hundreds of people who lined the sidewalks it appeared as though a panic had developed; brokers surged about, flinging arms into the air and screaming incoherently their prices for different stocks.

While the excitement was at its height one broker forced his way from the middle of the crowd with two or three young traders hanging onto his arms. Hats were knocked off as other brokers crowded about, and a general melee appeared imminent.

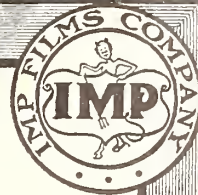
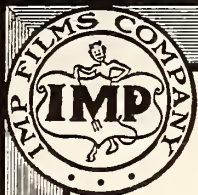
As suddenly as the excitement was begun it indeed, however, when a dapper little man in the doorway of a restaurant, which overlooks the curb, came bustling into the street. "That's fine," he exclaimed. "Thank you all, very much."

The belligerents of a moment before picked up their hats, adjusted their overcoats, and resumed their normal affairs, while the onlookers trailed after the motion-picture man as far as the Wall Street subway entrance. Thus ended the manufacture of one chapter of the "Broker's Revenge," which will shortly be produced throughout the country. Other chapters will be manufactured up-town.

(Watch out for a forthcoming Imp Release embodying this feature.)

Binding Cases for "The Implet." Several correspondents write to us suggesting binding cases for "The Implet."

In reply: We will shortly place these at the disposal of our readers.



THE LOAN SHARK

Copyright 1912 by Imp Films Company



An old man in despair at the exactions of a loan shark is about to end his sufferings when he is prevented by a young physician, who saves the life of the loan shark's daughter and proves that the loan shark himself is, after all, humane.

4-25-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



THE ADVENTURES OF MR. ALMOST BUTT

Copyright 1912 Carl Laemmle

He ALMOST Gets a Great Moving Picture This Time, BUT—



THEY LIKE THE IMPLET.

To the Editor,
Sir: I consider "The Implet" a splendid moving picture paper and here is a wish that it shall soon increase in size.

Truly yours,
M. P. THOMPSON,
Ultra Theatre,
Philadelphia, Pa.

To the Editor,
Sir: We find "The Implet" to be a very valuable little paper. We would like very much to be able to pass them out to our audience occasionally. Our receipts are larger every time we have an "Imp."

Truly yours,
A. WHEAT,
Sewickley, Pa.

To the Editor,
Sir: "The Implet" is splendid! Everyone is crazy about "Imps" here. Mr. Baggot and Miss Fischer seem to be the special favorites. Here's for all possible success.

Very truly yours,
I. A. EDELIN,
Washington, D. C.

To the Editor,
Sir: I get many points from "The Implet" that are helpful. Long life and greater prosperity to it.

Respectfully,
E. McNEIL,
New York City.

To the Editor:
Sir: We do not have Independents here, but am hoping we will some time. Am interested in all the releases however, and watch with particular interest for "The Implet," the cuts are so large and photos so good—lots of helpful information, too, for exchanges, exhibitors and the struggling scenario writer.

Yours very truly,
L. E. SWEETSER,
Belfast, Me.

TRICK PICTURES.

Long after men have ceased to marvel at the mere quality of motion in pictures their wonderment is aroused and their curiosity excited by the numerous achievements of the seemingly impossible on the moving-picture screen.

The palpable trick picture is not nearly so popular as it once was, as the moving-picture patrons no longer wax enthusiastic over the skill of a cinematograph magician. But in spite of this change in popular taste, the trick picture is still employed—although in a fashion that, if successful, will not be detected by the spectator. Probably you have seen a film in which an automobile dashes madly down an inclined road to a grade crossing over a railway, crashes through the crossing gates and is brought to a standstill within six inches of an express train rushing by at an apparent speed of sixty miles an hour. That any chauffeur with a ear filled with passengers would undertake such a death-defying feat staggers belief; but here is the moving picture, and we know that moving pictures are made from photographs, and that photographs are made by cameras that tell nothing but the truth.

It is true that the camera will tell only the truth; but no camera has yet pretended to tell the whole truth. In this particular automobile picture the camera man complained bitterly that after the automobile had crashed through the crossing gates and had stopped within a few inches of the railroad track, that same automobile had gone on back to town and had left him sitting on a fence with his camera for two solid hours waiting for that express train to come by.

The camera man had stopped turning the crank and closed the shutter when the automobile came up to the track. Then he waited for the express train, turned the crank, and opened the shutter. If it had not been convenient to have a property automobile at the crossing, he might have caught any passing motor car going over the tracks, and, then, by the simple expedient of cutting off the film he could have stopped the car wherever he pleased.

Real Photographs OF Imp Favorites

We have for disposal a few real photographs (that is beautiful surface prints) of some of our Imp players. There is King Baggot, whose picture is 11 3/4 x 9 1/2; there is W. R. Daly represented on a 9 x 7 picture, and H. S. Mack also a 9 x 7. The number of these photographs is limited. They are as good as the celebrated theatrical photographer, White, of Broadway, can make them. We are selling them at 15 cents each. Send your orders, and the money to cover cost, to the Imp Films Co., 102 West 101st Street, New York City.

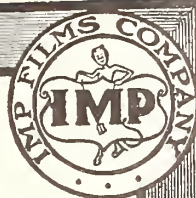
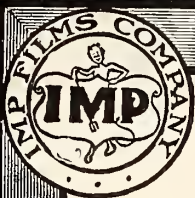
One of the most thrilling melodramas that went the rounds of the five-cent theatres last summer told the story of a girl station agent at a lonely western siding who was attacked and left for dead on the railroad track by bandits planning to hold up the pay train. How she was saved by the faithfulness of a dog was the main feature of the photograph; but in that there was nothing more miraculous than the patience required to train the dog to do his part. There was, however, a real film miracle in the play.

If the moving-picture men want studies in facial expression they should catch the President when he is vetoing a bill instead of when he is signing one. —Washington Star.

Brickbats and Bouquets

This is the title of a book which we are mailing free to any one who will take the trouble to write for it to The Imp Films Company, No. 102 West 101st Street, New York City. It is a book of about 60 Pages, and the contributors to it are Independent exhibitors all over the United States and Canada. This is how we made the book: We sent out a circular to exhibitors, asking them if they were, or were not, in favor of Three Imps a Week. We also asked them to state their reasons one way or another.

The replies came in by the hundred. There is an overwhelming desire for Three Imps a Week; and the reasons why are given. The majority want comedy; some want industrials. some want dramas, and others want educational. But ALL—or NEARLY ALL—want Three-a-Week. And since December they have had them. But the book is of general, as well as of particular value. We have printed the "Brickbats" as well as the "Bouquets." We have been fair in the interests of The Imp Company; we are fair in the interests of the general film business. Mr. Exhibitor and Mr. Exchange Man, let us send you a copy of "Brickbats and Bouquets."



A PIECE OF AMBERGRIS

Copyright 1912 by Imp Films Company



Captain Binks marries a widow who is the owner of a supposedly valuable piece of ambergris, which, however, proves to be worthless.

4-27-12

ON THE SAME REEL

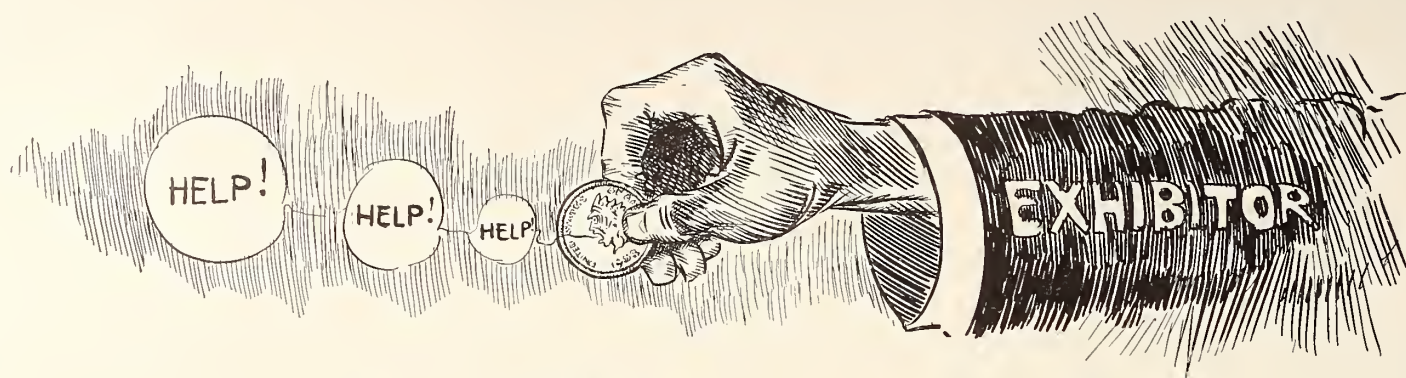
U. S. ARTILLERY MANOEUVRES

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.





A Shame!

(By Carl Laemmle)

Fewer Imps are sold on Thursday than on either Monday or Saturday. Yet, if you will look back over the list of Imp releases, you will find that some of our very *finest efforts* were put forth on Thursdays. The chances are that you have missed them altogether. If so, *it is a shame*. It is dead wrong that you should not get the benefit of all the time and trouble, care and money that we expended on these splendid releases. It is *dead wrong* that you should miss *any* Imp, whether released on Monday, *Thursday* or Saturday.

Get out a list of Imps released since the first of the year, and *check off all the Imps you have missed*. If you have no such list, ask the Imp for one. Unless your exchange is giving you three Imps a week, your check-marks will stagger you. It will probably arouse you to the fact that, though you are independent, you are probably *missing some of the very best independent pictures*.

This may be your fault or your exchange's. If you are haggling with your exchange on price, you are *saving at the spigot and wasting at the bung*. Pay a little more, if necessary, and get Imps—*three a week*. Your small additional investment will come back many times over in your box office. If you are already paying a reasonable sum for service, then *why* in the name of heaven don't you *demand* that your exchange furnish you three Imps a week? If you are a good customer and good pay, *your exchange will heed your demand*. If you are *making the Indian on every penny screech* before you let go of it, if you are paying less than a decent sum for film rental, you are virtually *shutting your doors* in the very face of the people who support you—the people who pay admission fees to see *good* shows, not junk! Diagnose your own case. Find out what's wrong with your system and then *apply the remedy!*

(Next week's installment:—"Splitting the Splits.")



THE IMPLET

Vol. 1 No. 15

APRIL 27, 1912

Price Five Cents

The Popularity of "The Implet": Remarkable Manifestation of Public Opinion

In the three months of its existence "The Implet" has achieved two very striking results. One: It has attained the largest circulation of any moving picture publication in the world. This we know from the size of our mailing list, which is the largest of its kind in existence. Two: It is one of the most popular moving picture publications in the world. How do we know this?

We will tell you. Two weeks ago, we sent out to every reader of "The Implet" a little leaflet asking him to say what moving picture papers he read, so that we could keep him posted on Imp affairs. We specified the following papers: "The Implet," The Moving Picture News, The Moving Picture World, The Billboard, The New York Clipper, and The Dramatic Mirror. We asked the reader to scratch out the ones he did not read.

An enormous number of replies have reached us. We have tabulated those replies, from which one fact stands out in startling clearness, viz:

That "The Implet" is one of the most popular and widely read moving picture publications in existence.

We were aware of all this but we wanted the satisfaction of confirmation. Ever since the publication started we have printed scores of letters approving of the nature of "The Implet." On the ballot papers returned to us recently there were also numerous commendatory remarks, the sum and substance of which we print elsewhere. These, like the

letters which we print from time to time, endorse "The Implet" and contain many suggestions for its conduct.

"The Implet" is forthwith to be enlarged. It is, as we claim upon our page overleaf, the moving picture newspaper; absolutely free and untrammelled and unbiased. Even the Imp films are not getting any more prominence or partiality of treatment than other films would be if we had the space to notice them in these pages.

"The Implet" addresses the exhibitors throughout the world. It is not merely a house organ; it is not merely a trade paper; it is a moving picture newspaper, its columns are open to all—all manufacturers, all exhibitors, all exchanges, even members of the public.

It is necessary to emphasize these points because we perceive that in certain of our contemporaries we are occasionally referred to as a house organ. Let us refer the reader to what we stated on page one, No. 1. "It is our intention to make 'The Implet' the most attractive moving picture publication in existence. While necessarily guarding the interests of the Imp Films Company, it will not be narrow in scope. It will address the exhibitors, manufacturers and the general public throughout the world." That is what we are doing and what we will continue to do.

"The Implet" is one of the most popular moving picture publications in the world.

THE IMPLET

will be made

a

BIGGER PAPER and a BETTER PAPER

next week.

102 West 101st St.
NEW YORK CITY

The "Implet"

The Moving Picture Newspaper
Edited by THOMAS BEDDING

COPYRIGHT 1912 BY IMP FILMS CO.

Published at 102 W. 101st St., New York

SUBSCRIPTION PRICE, \$1.00 PER YEAR
SINGLE COPY, 5 CENTS

LADY AUDLEY'S SECRET.

On Thursday, May 16th, the Imp Films Company release a two-reel subject, "LADY AUDLEY'S SECRET." This picture will be as great a success as, if not greater, than "FROM THE BOTTOM OF THE SEA" or "SHAMUS O'BRIEN."

A word about the book, "LADY AUDLEY'S SECRET." It is a novel of English society life, which was written by Miss M. E. Braddon, some thirty or forty years ago, and it shares with "East Lynne," "Uncle Tom's Cabin" and one or two other books, the distinction of being among the most popular books ever written. It is perennially a best seller.

"LADY AUDLEY'S SECRET" retains the interest of the reader from cover to cover of the volume; it is a dramatic, poignant, touching, and pathetic story appealing direct to the heart.

Now, we cannot reprint the book, "LADY AUDLEY'S SECRET," as we reprinted the poem of "SHAMUS O'BRIEN" for the guidance of our readers, but we advise every one of them to get hold of a copy of it, or better still, buy a supply of them cheap and distribute them in their territory. Anybody who reads the book will surely want to see the picture.

Remember, May 16th, the two-reel subject, "LADY AUDLEY'S SECRET," founded on one of the greatest English novels ever written.

CASTS OF THE IMP PLAYS

"The Lure of the Picture."

(Imp Drama. Release, Monday, April 29, 1912.)

Written by H. Brenon and F. Mandel.
Produced by Otis Turner.

Antonio Morso.....W. R. Daly
Angelica Morso.....Vivian Prescott
Pietro Novetti.....Wm. E. Shay
Little Angelica.....Edith Haldimand
Miss Ann Caldwell,
Rolinda Bainbridge

"All for Her."

(Imp Drama. Release, Thursday, May 2, 1912.)

Written and Produced by Herbert Brenon.

Old Tom.....George Ober
Old Will.....Augustus Balfour
Mother Lawton.....Rolinda Bainbridge
Little Elaine.....Gladys Egan
Elaine.....Grace Lewis
Harold Preston.....Herbert Brenon

"Melodrama of Yesterday."

(Imp Comedy. Release, Saturday, May 4, 1912.)

Written and Produced by F. J. Grandon.

The Villain.....Harry Pollard
The Hero.....Ed. Lyons
The Persecuted Heroine,
Margarita Fischer

"Breach of Promise."

(Imp Comedy. Release, Saturday, May 4, 1912.)

Written by R. O. Baker
Produced by W. R. Daly.

Michael Thompson...J. R. Cumpson
Lizzie Snodgrass....Vivian Prescott
Justice Smith.....H. L. Mack
Lawyer Allen.....Augustus Balfour

IMP PLAYERS:

VIOLET HORNER.

"Now a little life history. I started as a church singer, being soprano soloist in different churches; from there the stage; a few New York productions, and, last of all, pictures, which I like best of all." This is Violet Horner's own account of her career. It is direct and simple, like the girl herself. For many months past Imp fans have been asking, "Who is that nice acting little girl in the pictures of whom we do not hear much?" This is typical of Miss Horner. She has grown into the good graces of Imp fans by direct and simple means, that is by working hard in the pictures. She has made many successes in Imp comedies and now and again her pleasing face has been seen in an Imp drama. Recently she has assumed leads. In "A CAVE MAN WOOING," to be released on May 20th, she plays opposite King Baggot. It is the part of a girl who is won by sheer brute force. She is clay in the hands of her pursuer and very plastic clay; so plastic, indeed, that she scores a remarkable success.

Miss Horner also plays in the great Imp war drama, "THE PERIL," to be released on May 30th. In this play King Baggot is the military captain under suspicion, and Violet Horner is his fiancée. This gives the young lady opportunity of making still further progress in her work.

I asked Violet the other day if she liked her work, and she replied, "I just love it." And when you see her at work, you realize that she is heart and soul in it. Unquestionably the girl will be successful along the path of hard work in picture making.

T. B.



POPULAR PICTURES

OF IMP STARS



The
Snap
of the Year!

Only
50c.
per SET

THINK OF IT!



Actual Size of Each Photo

5 1/2 x 8 1/2 in.

THIS complete set of PROCESS PEBBLED PRINTS of Imp stars for the insignificant sum of 50c. It's the biggest bargain and the softest snap ever offered you. Buy one set for yourself and you'll quickly see how easy it will be to sell other sets to your patrons who are enthusiastic over Imp actors and actresses. Tear off coupon, fill in the blanks, enclose with the proper sum of money to cover as many sets as you want at 50c. per set, write your name and address plainly and---mail at once to the

IMP FILMS CO.
102 W. 101st ST.
NEW YORK

Imp Films
Co.

102 W. 101st ST., NEW YORK, N.Y.

Gentlemen:

Enclosed find \$.....for

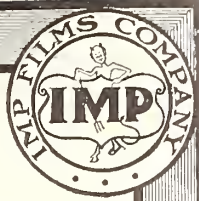
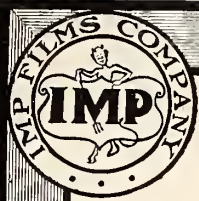
which please send.....sets of

photos of Imp stars as described in the advertisement from which I cut this coupon.

Yours truly,

Name.....

Address.....



THE LURE OF THE PICTURE

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A prominent artist is the means of separating husband and wife, the latter of whom dies in consequence of the parting. But in time it develops that though separated from him she always loved her husband.

4-29-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



"The Faint Heart That Won A Lady"

Story Founded Upon The Great Imp Comedy "A Cave Man Wooing"

Release of May 20th

By THOMAS BEDDING

I.

"It is not so much the gallant who woos, as the gallant's way of wooing."

If every callow youth who starts out to find a bride would bear this in mind the art of making love to women would be reduced to a simple formula, a formula easily applied. We should all get the girl we wanted just because we would go the right way about the job.

Man is the pursuing animal. This applies throughout creation. It is a law of nature. It was found out so soon as the globe became inhabited by sentient beings. No matter what kind of being—fish, flesh or fowl—the rule is the same. The "female of the species, which is more deadly than the male," is best won by brute force.

Poor Samuel Forrester had lived on the earth twenty-seven years without grasping these elementary truths as to the pursuit of women.

Sammy was a nice boy. He grew up to be a nice young man. His manners were good; he was always flawlessly dressed; he had a smile that would not wear off; he parted his hair with accuracy as regards right and left; his swear-word vocabulary was limited to the one awful exclamation, "Bother!" he went to church regularly three times on Sunday.

He was a very good young man. And because he was so good he was unpopular among young men and the women treated him as a lap-dog.

II.

This is just what women do with young men of Sammy's class. When Sammy was not a lap-dog he was a tame cat. He hung around smilingly; he handed tea, with perfect manners; he turned over music with all the delicacy and finesse of a tradesman's daughter at a finishing school.

Smoke? God bless you, Sammy never thought of it.

Drink? An impossibility.

He was as correct in his society demeanor as a young clergyman in the pulpit giving his first sermon.

Sammy could not quite make out why he made such little progress in the affections of the girl upon whom he had set his capuled heart.

For Sammy's heart was a pulseless kind of thing encased, so to speak, in a colloidal substance. It never palpitated. It never sent the blush of joy to his face. He had not got a heart in the conventional sense. Sammy was just a pretty, smiling automaton, and lively, young Ruth Ellis saw this; so did her brothers, and father and mother; so did the whole Ellis family, in fact.

Sammy was too good for any human girl with the pulse of life in her; for any girl who wanted to be loved; for any girl who wanted her lips kissed, her waist squeezed, or her hand pressed; any girl, in fact, who wanted to be loved in a breezy, manly way for herself and wholly for herself. It is the way most girls want to be loved.

Isn't it, girls?

III.

At last, Sammy, who was not without brains, fell to wondering in the solitude of his own room why Ruth did not warm up to him; why he was laughed at in a good humored way in the Ellis house; sniggered at by his friends, and, although called "good and pious" by the clergyman and his Sunday School associates, neither loved nor appreciated by them.

Then Sammy's brain from a wonderful stage drifted into the cause-of-things stage.

Why was it?

Next one of those happy coincidents that occur to us all at times thrust itself under Sammy's notice.

This particular coincidence was furnished by the awe-inspiring personality that sways so many, many hearts, Laura Jean Libbey.

Sammy was a devout student of Laura Jean Libbey's Delphic utterances on love. But Laura Jean, notwithstanding Sammy's patronage of her to the extent of one cent a day for a year or more, had not helped Sammy any until this moment.

Hitherto Laura Jean had generalized to Sammy as she generalized to all her readers.

Now Laura Jean particularized.

Thus Laura Jean:

"Women love to be won; they fall for strong men; men of action; men of courage. These are the kind of men women love."

A light broke in upon Sammy's mind. He was not one of this kind.

Why?

He had never attempted to do brave things. He was no athlete, sportsman, soldier, sailor; he was not a strong man; he would not harm a fly.

Perhaps it was this very harmlessness, this very goodness of his which stood in his way.

Sammy pondered on this topic for several days. Then a marvellous change took place in his mind. He began to read about the prowess of brave men, strong men; of sailors, soldiers, warriors and travelers.

And Sammy suddenly resolved to be brave.

He could not be a soldier, sailor, or a traveler; he had to earn his money at a dry goods counter.

But at least he could be strong.

The advertisement of a school of physical culture started Sammy on the road to strength.

He would get up his courage by physical means and make another assault upon the heart of Ruth.

Last time he was there he blushed at his inability to help move a piano, he was so weak. In time he would find means to avert such humiliation.

He would become strong.

IV.

When Sammy, having duly paid his fees, made his appearance in Prof. Mulligan's School of Physical Culture, his impressions were not pleasing.

The men he saw there struck him as being just brutes. Half clad brutes, with disagreeable methods of speech. Sammy was shocked at their lack of politeness, their coarse expressions, their unbounded hilarity and their disrespect for the niceties of human appearance.

They seemed to him to pass their time in pounding each other's bodies in order that these said bodies might be deformed out of recognition. That was Sammy's first impression of exercising with the boxing gloves. Then the men seemed to leap over bars, punch swinging balls, jump about, contort and distort themselves in the most eccentric and aimless fashion.

Sammy's first impulse was to quit the school of physical culture as a very uncomfortable institution.

Indeed, he was on the point of going when the little spark of manhood in him was fanned into a flame by the soothing assurances of Prof. Mulligan that he had got "the makings of a white 'ope in him."

Sammy was patriotic and objected on general principles to the pugilistic pre-eminence of Jack Johnson.

He objected to negro pre-eminence in anything.

And animated by the hope that he, too, might, one day, be able to down

the redoubtable Jack, he yielded to Prof. Mulligan's blandishments and donned the mittens.

Sammy, "donned the mittens"!!!

He stripped to his waist in approved fashion. Then the professor got busy on Sammy's physiognomy.

Sammy got a terrible drubbing.

His long hair obscured his vision; he struck out wildly; the professor tapped him; the other people in the school looked on and smiled—and in ten minutes Sammy collapsed, being brought to by a pail of water and some towels.

Sammy's first appearance in the school of physical culture was ludicrous.

Were it not for Laura Jean Libbey and the possibility that Prof. Mulligan's school might make a certain path to the heart of Ruth Ellis, Sammy would have quit right there.

But Sammy stuck to the school.

V.

Sammy stuck so well to the school that those in his home began to know him not. He kept his own counsel, however.

To the Ellis family, he began to look rather graver and finer drawn than hitherto. His smile seemed less obvious.

Sammy was working hard. He was working so hard that a rival was making inroads into Ruth's heart.

But with the accretion of physical prowess Sammy began to get an increase in worldly wisdom.

He now found that women are mystified by silence. He could see that his changed demeanor and fewer appearances at the Ellis home were setting Ruth and her family wondering.

So he let them wonder.

Three months sped by. Sammy got his money's worth at the school of physical culture. Now he could down Prof. Mulligan in three rounds.

Sammy was a man at last.

One evening in the Ellis home, without previous warning, he began moving things about in such a surprising manner that he gave them the impression of being a giant—a man suddenly endowed with miraculous powers of displacing the heaviest articles with the least effort.

He threw his rival aside, and insisted upon Ruth playing what he wished her to play.

The girl did so wonderingly. The whole family looked upon Sammy as a being other than the one they had hitherto known as a harmless appanage.

VI.

It is a scientific fact that a healthy body is the best way to assure a sound mind.

Sammy had the one and the other was not slow to follow.

He had made strong play for Ruth for the past eighteen months with little progress. He meant having the girl, notwithstanding parental objections, and the fact that his rival was making progress in her affections.

One night the astonished Ellis family beheld the extraordinary Sammy imitating Samson in his strength. He lifted the slender girl, Ruth, in his arms, walked out of the house and in a few seconds had dumped her into a waiting automobile. Off he bore her to the home of a convenient clergyman whose services Sammy had previously bespoken, and there the knot was tied. He had got the license the week before, had terrorized the girl into acquiescing. Ruth, in fact, for weeks past had lived in a kind of dread of Sammy. He had, in the cant phrase, hypnotized her.

She had been unconscious of the change which had taken place in him and was also unconscious of the change that had taken place in herself.

The smiling, willing man of the drawing room, which Sammy used to be, had been gradually transformed into the hardened, well-set, calm, determined, husky fellow who, though he did not fawn and smile upon her as in the old days, was still never long absent from her side.

So when in defiance of modern conventionality he had borne the girl off and was forcibly married to her she had acted like one in a dream.

It was only when the ceremony was concluded that she woke up to realize that she was married actually and in fact to Sammy.

VII.

There was a pursuit, of course. The family were after Sammy; so was his rival. They broke in upon him and his new bride within an hour of the celebration of the marriage.

Sammy leaned back in his chair an unconcerned young giant.

And what did the new wife do?

What do you think? Did she welcome her parents and lover?

Not a bit of it. She just sent them all about their business.

She was married now; she was a wife; she was free.

She had never thought of all this before. The idea! To think that these people should dare to come between her and her husband.

It was preposterous!

So there was nothing for the family and the unsuccessful suitor to do, but to depart, and leave the suddenly united couple to their fate.

VIII.

The concluding chapter of this strange romance is, of course, the strangest of all.

Sammy exulted in the pride of possession.

He had triumphed; he had won the girl as Lochinvar of old had won his bride—he had borne her off from friends and parents.

And, would you believe it, never until this minute had it entered the mind of Ruth that she really cared for Sammy.

When Sammy reminded her of the fact, that now they were married it was her duty to love him. She had first recoiled from the mere suggestion. Yet, strange as it may seem, when Sammy told her that if she did not care for him; if she did not love him; she was free to go back home—he was satisfied to have won her in his own way because he loved her—when Sammy told her all this, the girl, in a flash, realized that she could not possibly go away from him; that she never wanted to leave him; that she loved him.

So she fell into his arms and then they were happy.

* * * * *

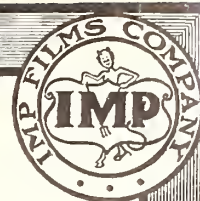
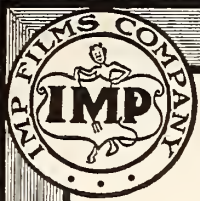
This is an unconventional love story. It has a moral; most love stories haven't any moral.

In this story you will see that the love-making does not commence until after marriage. It is a case of cause and effect.

If I wanted to get married, I would go after the girl pretty much in the same way as the renovated Sammy went after Ruth.

It seems to be about the surest way of making a girl really fall in love with you, so that you can count on lots of connubial bliss after the knot is tied.

Which is something of a change in the usual order of things, otherwise there would not be so many divorces, would there?



ALL FOR HER

Copyright 1912 by Imp Films Company



Two old musicians befriend an orphan girl who, herself,
becomes a famous musician thanks to the efforts
of her good natured benefactors.

5-2-12

IMP FILMS COMPANY

102 West 101st Street, New York

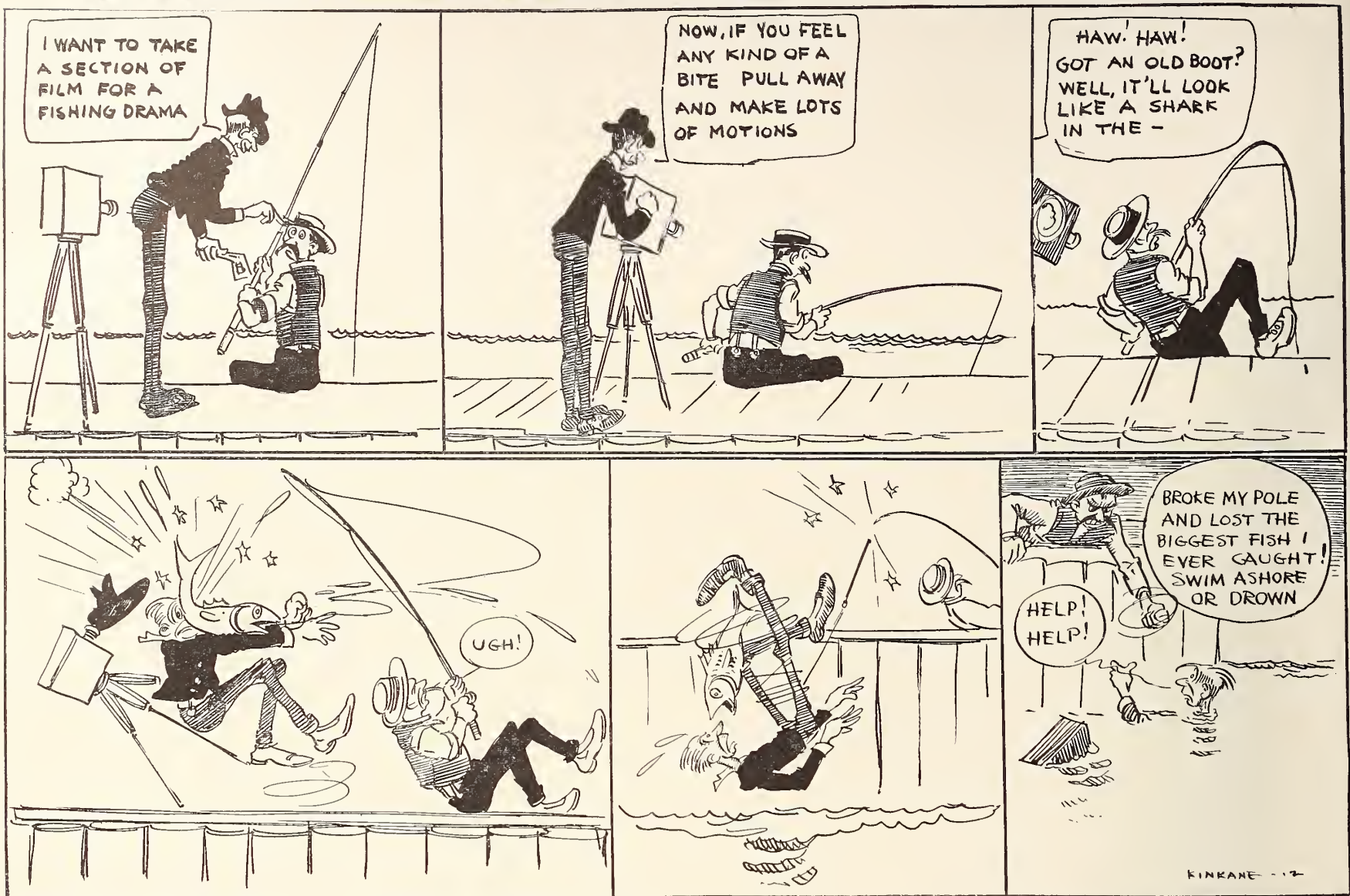
Carl Laemmle, Pres.



THE ADVENTURES OF MR. ALMOST BUTT

Copyright 1912 Carl Laemmle

He ALMOST Gets a Great Moving Picture This Time, BUT—



"The Implet" Wants a Picture of You and Your Theatre.

Mr. Exhibitor: We want your photograph, and we want a photograph of your theatre. Send us either or both, and we will find a corner for it or them in "The Implet."

We Invite Criticisms of "The Imp" Pictures.

Whenever you see anything in an Imp picture calling for criticism or comment, sit down at once and write us what is on your mind. We invite your opinions on our pictures and will publish them. Let us know what you think. Say it with as few words as possible. What we would like to do every week is to devote a column of "The Implet" to publishing the opinions of Imp exhibitors on Imp pictures. There's a double reason for this. Your criticisms will help us to help you. That is the principal object of "The Implet."

PLEASE OBLIGE THE IMP WITH THE FOLLOWING INFORMATION

We want each reader of The Implet to tell us the names of the Independent Theatres in his city which exhibit first run, second run and third run Imps. Send us this information as quickly as possible.

A postal will do with the names and addresses of the theatres. Just address The Imp Films Company, 102 West 101st St., New York City, and write on the back of the card the name and address of the theatre, and say, as the case may be, First Run, Second Run or Third Run.

Tell us, in short where, when, and how Imp Pictures are shown. Mr. Exhibitor, please oblige the Imp in this matter so that the Imp may, in turn, help you.

SEA PICTURES ON THE SCREEN

The life of the sea, when shown on the screen, is always immensely popular with any audience, especially American audiences. The United States has the greatest coast line of any country in the world; but it has a comparatively small mercantile marine. Its navy, however, is one of the greatest in the world, thus indicating the love of the people for the life of the sea.

Still there are many millions of people in the country who have never been near the coast; they know nothing of the life of the sea excepting what they read. To them such releases as "ON THE SHORE," Monday, May 6th, and "THE RETURN OF CAPTAIN JOHN," Thursday, June 6th, should make a peculiar appeal.

In "ON THE SHORE," we tell the story of a squatter fisherman, who is about to be dispossessed by a rich company that wants his little home for the purpose of enlarging a dock. There is a quarrel; the fisherman is arrested for wounding the manager. It looks as though he would be sent to jail, but his pretty daughter intervenes and the fisherman's home is saved; the manager falls in love with the daughter.

In this picture there is shown some of the characteristic incidents of a fisherman's life on the coast. The daughter is a net-mender. The other characters in the play are toilers on the deep. It is a picture that will appeal to people, therefore, in virtue of the nature of its subject—the sea.

Then "THE RETURN OF CAPTAIN JOHN," which was turned into a story of No. 12, is also a sea subject of singular beauty. The story was told graphically and fully in No. 12 of "The Implet." What was not said in the story was that the film exhibited some of the most magnificent effects of marine photography ever shown on the screen. There are scenes along the coast; wave subjects; portraits of fishermen; interiors of fishing huts—in fact, the entire film is redolent of the atmosphere of fishing life.

The reader should make a special note to get these two releases and

feature them as sea stories. A sea story, as we have already said, always attracts and gives opportunity for the introduction of such wonderful effects and good music.

Remember, then, "ON THE SHORE," Monday, May 6th; and "THE RETURN OF CAPTAIN JOHN," Thursday, June 6th.

Real Photographs OF Imp Favorites

We have for disposal a few real photographs (that is beautiful surface prints) of some of our Imp players. There is King Baggot, whose picture is 11 3/4 x 9 1/2; there is W. R. Daly represented on a 9 x 7 picture, and H. S. Mack also a 9 x 7. The number of these photographs is limited. They are as good as the celebrated theatrical photographer, White, of Broadway, can make them. We are selling them at 15 cents each. Send your orders, and the money to cover cost, to the Imp Films Co., 102 West 101st Street, New York City.

THEATRICAL MANAGERS FIGHT STARS WHO POSE FOR PICTURE HOUSES.

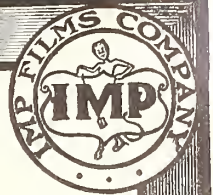
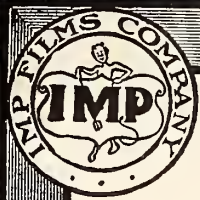
Reports have gone out that actors and actresses are being given warnings not to appear for the moving-picture films. It is said that the example of Mildred Holland, Mabel Taliaferro and Nat Goodwin has caused the trouble to the managers of the legitimate attractions. Goodwin is interested in a moving-picture manufacturing establishment.

The managers charge that the moving-picture houses advertise presentations of stars at times when they are appearing in cities at the legitimate prices. The managers have, therefore, announced that those appearing for the moving pictures will not be eligible for the big producers.

Brickbats and Bouquets

This is the title of a book which we are mailing free to any one who will take the trouble to write for it to The Imp Films Company, No. 102 West 101st Street, New York City. It is a book of about 60 Pages, and the contributors to it are independent exhibitors all over the United States and Canada. This is how we made the book: We sent out a circular to exhibitors, asking them if they were, or were not, in favor of Three Imps a Week. We also asked them to state their reasons one way or another.

The replies came in by the hundred. There is an overwhelming desire for Three Imps a Week; and the reasons why are given. The majority want comedy; some want industrials, some want dramas, and others want educational. But ALL—or NEARLY ALL—want Three-a-Week. And since December they have had them. But the book is of general, as well as of particular value. We have printed the "Brickbats" as well as the "Bouquets." We have been fair in the interests of The Imp Company; we are fair in the interests of the general film business. Mr. Exhibitor and Mr. Exchange Man, let us send you a copy of "Brickbats and Bouquets."



BREACH OF PROMISE

Copyright 1912 by Imp Films Company



An amusing comedy of cross purposes. The man and the woman each thinks the other has money. Both are undeceived and finally part after many mirthful adventures.

5-4-12

ON THE SAME REEL:

MELODRAMA OF YESTERDAY

A TRAVESTY ON OLD TIME STAGE PLAYS

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.





Splitting the Splits!


(By Carl Laemmle)

Saturday split Imps are an expensive proposition for us to produce. But you *demand*ed them of us. So we made good. It is now up to you to turn about and *demand* them of your exchange while you are demanding the Monday and Thursday Imps. If everybody, in all branches of business, showed as much desire to *give you what you want* as the Imp does, you'd have easy sailing. But, inasmuch as you *don't* always get what you ask for, it is up to you to *use the power* you possess — and *demand, demand, demand!*

Splits are costly from the very beginning. Two scenarios have to be bought, in the first place. Then, under the Imp system, each story is produced as though it were intended for a full thousand-foot reel. It is harder and takes more time to show up a good story in 500 feet than in a thousand, because we have to *boil* and *boil* and *boil*. After producing a comedy of a thousand feet, we boil it down to 500 feet; we go through the same process with another story. Then we hook the two together and get a full thousand-foot reel, split into *two* complete stories, enacted as a rule by *two* different stock companies, under *two* different stage directors. At the same cost, by *not* boiling down the two stories, we could secure two complete reels instead of one. *But you say "Give us splits."*

And you are right. Splits are a splendid thing for you and your exchange. By using *half* of a split reel on your busy days, Saturday and Sunday, for example, you can *shorten* your show and thus give *more* shows to *more* people without cutting down your variety. You and your exchange are the people we seek to please. Hence, split Imps every Saturday, *no matter what they cost*. It is only fair and square that in return for this you should *demand* that the very things we have produced especially at *your demand* be a part of your weekly program. It is only fair that you should get three Imps every week, because they are unquestionably the best in every respect—best in *acting*, best in *photography*, best in *plot*, and—best in *pulling power*.

(Next week's installment:—"Three for Three.")



THE IMPLER

Vol. 1 No. 16

MAY 4, 1912

Price Five Cents

The New York Convention

"The Impler" has received exclusive news from President Neff, who so ably engineered the recent Dayton convention to a conspicuous success, that a State Convention of moving-picture exhibitors is to shortly be held in New York City.

There already exists in New York a healthy and progressive Exhibitors' Association, which held a successful session a few weeks ago.

But it is only right and proper, now that the convention spirit has seized hold of moving-picture exhibitors, that New York, the Empire City of the American continent, should be early on the list of convention centers. It is known, of course, that a National Convention is to be held in Chicago next July. That convention will be all the stronger, we feel, if the exhibitors here in the East get together beforehand and arrive at a basis of outlook with regard to their common interests.

From the Independent standpoint, we cordially welcome the holding of a State Convention of moving-picture exhibitors in New York City. We are not writing this in any partisan spirit, but in the general interest of the business. The promotion of the general interests of the business necessarily means that we of the Imp Films Company get our share of it. That is what we are working for, consequently we cannot be accused of any sinister motives in boosting the proposed convention. We want to see it a success for the sake of the exhibitor, collectively and individually, because, as we have stated, his success and inde-

pendence necessarily means our success in independence.

The exhibitor, as we are insisting week by week, is the master of the film situation, and he is only just beginning to realize his value and importance in the business. He is doing so by attending the various conventions that have been held during the last nine months. He is now articulate: his voice is heard, his wishes noted. A year ago the exhibitor was powerless; now he is powerful.

In the not distant future we expect all the exhibitors of the country, by means of a Federation of the various State associations, to be molded into one homogeneous body.

Now, if the exhibitors of New York City and State, New Jersey and Pennsylvania, and the other states right here in the East, will get together at the proposed New York Convention, which is to be held within the next few weeks, we feel that a tremendous step forward will be taken here in the East towards independence.

For, as we have said over and over again, independence of spirit in the business will mean the aggrandizement of independent quality of picture. It will stimulate the manufacturers to do better and better in their work, so that as time goes on we shall hear less and less of the reproach that the Independent-made moving picture is not so good as its trust rival.

Particulars of the New York State Convention will be duly announced in "The Impler."

DEMAND

"Lady Audley's Secret"

The Imp Great 2-reel English Society Drama

MAY 16th

102 West 101st St.
NEW YORK CITY

The "Implet"

The Moving Picture Newspaper

Edited by THOMAS BEDDING

COPYRIGHT 1912 BY IMP FILMS CO.

Published at 102 W. 101st St., New York

SUBSCRIPTION PRICE, \$1.00 PER YEAR
SINGLE COPY, 5 CENTS

THE LATE W. H. HARBECK.

"The Implet" desires to record its sorrow on the death of Mr. W. H. Harbeck, of Seattle, who perished when the Titanic foundered on Sunday, April 14th. Mr. Harbeck was one of the ablest moving picture men in the world, and while comparatively young, had succeeded in making a great name for himself in the scenic moving picture work he undertook for the Canadian-Pacific Railroad. He was about to extend his interest in the moving picture field. He was so good a man in business and personally that his loss will be felt for many a day.

MAYOR GAYNOR OF NEW YORK IN AN IMP PICTURE.

An early Imp release will show Mr. Gaynor of New York in an Imp picture. The Imp Films Company has secured a very excellent photograph of Mr. Gaynor, emerging from City Hall at lunch time and making his way to the Hardware Club, the centre of interest of a large crowd.

The Imp Films Company's recent pedestrian release, "The Bradhurst Field Club Four-Mile Run," has suddenly acquired unexpected interest for American athletic circles. It is alleged that Wood, an English professional foot-runner, impersonated Halligan of the Glen Cove Athletic Club in the race.

INDEPENDENT RELEASE DATES.

Sunday—Eclair, Gaumont, Rex.
Monday—American, Champion, Imp, Nestor.
Tuesday—Eclair, Powers, Republic, Thanouser.
Wednesday—Ambrosio, Champion, Nestor, Reliance, Solax, Animated Weekly.
Thursday—American, Eclair, Gaumont, Imp, Rex.
Friday—Bison 2-Reel Subjects, Lux, Solax, Thanouser.
Saturday—Great Northern Imp, Powers, Nestor, Republic, Reliance.

CASTS OF THE IMP PLAYS.

"ON THE SHORE."

(Imp Drama. Release, Monday, May 6, 1912.) Written and Produced by F. J. Grandon.

Tom Morgan.....Harry Pollard
Bess Morgan.....Margarita Fischer
A. J. Ganning.....E. J. Le Saint
Constable Cable.....Ben Horning

"THE LAND OF PROMISE."

(Imp Drama. Release, Thursday, May 9, 1912.) Written by A. V. Ychhoff. Produced by E. J. Le Saint.

Jose.....Harry Pollard
Juanita.....Margarita Fischer
Peter Vipond.....Ben Horning

"THE STAFF OF AGE."

(Imp Drama. Release, Saturday, May 11, 1912.) Written by H. V. Sarno. Produced by F. Thomson.

Lawrence Shea.....F. Ober
Freddy Shea.....Joe Moore
The Magistrate.....Wm. Welsh
Policeman.....R. Dillon

"LET WILLIE DO IT."

(Imp Comedy. Release, Saturday, May 11, 1912.) Written by S. Franklin. Produced by J. W. Walsh.

Willie Trainer.....J. R. Cumpson
Mrs. Evans.....Nellie Force
Laura Evans.....Grace Lewis

EXPORTS AND IMPORTS OF MOVING PICTURE FILMS.

Scores of aeroplanes, thousands of automobiles and millions of feet of motion pictures film appear among the articles forming the foreign trade of the United States for the current fiscal year. The motion picture film imported and exported will amount to 75 million feet in length, or sufficient to reach more than halfway round the world.

The large proportion of this trade, as to aeroplanes, automobiles and motion picture films, occurs in export. Of motion picture film the imports in the eight months aggregated 8,978,284 feet, valued at \$516,407; while the exports aggregated 49,672,781 feet, valued at \$3,927,097.

The distribution of exports and sources of imports of aeroplanes and motion picture film are only available for the six months ending with December, 1911. Of the 42 million linear feet of motion picture film exported in the six months ending with December, 37 million were sent to England, 3 million to Canada, a half million each to France and Brazil, and smaller quantities to the Philippine Islands, Australia, Japan, Newfoundland, Panama, Bermuda and other countries. A large proportion of the motion picture film exported, more especially that to European countries, goes in form ready for exposure, the United States being now the principal film manufacturing country of the world. That imported is chiefly film which has been exposed, developed and ready for exhibition. Of the 6½ million feet imported in the six months referred to, 3¼ million

were from France, 1 1-3 million from Italy, 1 million from England, two-thirds of a million from Denmark, and a quarter million feet from Germany. Amongst exports of American-made films the "Imp" films figured very largely.

MOVING PICTURES: HOW THEY ARE MADE AND WORKED.

By Frederick A. Talbot. Illustrated. Philadelphia. Published by J. B. Lippincott Co. Price, \$1.50.

A book of the moving picture has yet to be written, and I think the man to write it is this reviewer. In the year 1897 I wrote in the British Journal Photographic Almanac a series of chapters on animated photography. These were reproduced in The Moving Picture World of 1910. So far as I can trace, I am the oldest living writer (and I am not so very old at that) dealing with the moving picture in its theoretical and practical aspects. There is not, I believe, anybody in the United States, or in Europe, who started in to write about the picture before I did. If there is, and he will let me know and prove priority, I will cheerfully give him the credit which is his due.

I have exposed pictures; acted in them; developed them. Only six months ago I was making titles, so I claim to know at least something about the subject.

Knowing that, I think Mr. Talbot has missed a good opportunity. Other excellent writers have gone before him. For example, there is the classical volume by Marey on Le Mouvement; this was published in 1894. In

1899 Cecil Hepworth published a practical book, called "The A B C of the Cinematograph." You can still buy this for 50 cents in the United States. Then, of course, there is THE book which deals with the history and patents of the subject, "Living Pictures," by Henry V. Hopwood, of the British Patent Office. Mr. Talbot seems to ignore these volumes. This is a pity, because they are all better than his, and he could have found a whole lot of valuable, practical information to incorporate in his 1912 volume.

Nevertheless, Mr. Talbot is readable; and entertaining, if superficial. The book is one to be placed in the hands of the general reader rather than of the specialist. It has numerous illustrations; tells how trick pictures are made; starts in from the time when R. W. Paul, in London, began to make pictures in 1896, and deals with the subject lucidly from the standpoint of an English book-maker writing in London. Mr. Talbot endeavors to tell his reader what has been accomplished in moving picture progress in the United States.

I can cordially recommend the volume to any reader of "The Implet" who wants a good, readable book about the moving picture—not too abstruse, not too scientific, not too hard to assimilate. It is entertaining and popular.

But a book dealing with the niceties of the subject; that is, the optical, chemical, mechanical, and other aspects, and above all things, the intimate, practical details of everyday picture-making and production, has yet to be written.

POPULAR PICTURES

OF IMP STARS

The Snap of the Year!

Only 50c. per SET

THINK OF IT!



Actual Size of Each Photo
5½ x 8½ in.

Imp Films Co.

102 W. 101st ST., NEW YORK, N.Y.

THIS complete set of PROCESS PEBBLED PRINTS of Imp stars for the insignificant sum of 50c. It's the biggest bargain and the softest snap ever offered you. Buy one set for yourself and you'll quickly see how easy it will be to sell other sets to your patrons who are enthusiastic over Imp actors and actresses. Tear off coupon, fill in the blanks, enclose with the proper sum of money to cover as many sets as you want at 50c. per set, write your name and address plainly and—mail at once to the

IMP FILMS CO.
102 W. 101st ST.
NEW YORK

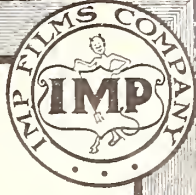
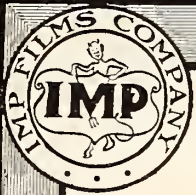
Name

Address

Gentlemen:

Enclosed find \$.....for which please send.....sets of photos of Imp stars as described in the advertisement from which I cut this coupon.

Yours truly,



ON THE SHORE

Copyright 1912 by Imp Films Company



A squatter fisherman is about to be dispossessed from his shack, when he quarrels with the manager of the Dock Company, and wounds him. By the intervention of his daughter, with whom the manager falls in love, the father is forgiven and is allowed to remain unmolested in his dwelling.

5-6-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



The Rex Theatre, Salt Lake City

The Implet congratulates W. H. ("Bill") Swanson on the successful opening of the New Rex Theatre, Salt Lake City. This beautiful theatre is thus locally described:

"It is seldom in the West that as much money is put into the construction and decoration of a theatre devoted to vaudeville and motion pictures as has gone into the Rex. Constructed of steel and concrete and absolutely fireproof, the new theatre stands on the ground formerly occupied by the Daniels Theatre. In the erection of the new building some features heretofore untried locally in theatre building have been incorporated in the finishing that should go far toward making the house popular. For one thing, there is no balcony or gallery, and yet the seating capacity of the house is 1,650 persons. There is not a post or an arch to obstruct one's view of the stage from any seat in the theatre, and every seat is within excellent hearing distance of the stage. The auditorium runs back from the stage in a great, gentle slope that affords a splendid view of the former and makes it possible to empty the house in record time.

"As one enters the Rex from State street, he passes the two ticket stands in the lobby. The latter squares away its sides with great French mirrors set to a height of eight feet, and forming on each side of the lobby of the Rex one continuous mirror. Passing into the foyer, one finds an elegantly finished room flanked by the features that promise to make the Rex popular with the mothers—a ladies' retiring room in charge of a ladies' maid, a day nursery with an attendant, and in the latter room are the baby cribs that have been installed to take care of the babes in arms whose mothers want to witness the show and

yet feel that their babies are properly cared for. No charge is made for this duty.

The foyer is finished in much the same color scheme as the auditorium. The latter is a riot of quiet color and beauty, and certainly is the handsomest and most costly interior finishing to be found in any Salt Lake Theatre. The walls contain great panels that are hand painted, and the heavily beamed ceiling is done in a soft French gray, with ivory and gold trimmings that gives the whole a wonderfully rich effect.

"But tasteful as are these decorations, the interest of those playgoers who thus far have visited the Rex centers in the great organ, whose tones swell out into the auditorium with a beauty and effect that is matchless. The organ is to be a regular feature of all the bills, Edward Kimball, assistant organist at the Tabernacle, having been retained to preside at the instrument. The latter is said to be the most costly soloist organ ever installed in a theatre in this country.

"The featured two-reel motion picture changes each Sunday at the Rex, running then on through the rest of the week. Six reels are to be run in all every week, and the other four will change on Saturdays, Sundays, Tuesdays and Thursdays.

"William Swanson, president of the Swanson Film Company, controls the Rex Amusement Company, proprietors of the Rex, and to Mr. Swanson's genius for organization and results is due the success of the opening of the new house and its modern fireproof construction, together with the innovations found there."

The Identification of Plots

By Augustus Thomas

In his evidence on the Townsend Bill amending the Copyright Law, Mr. Augustus Thomas is quoted as saying that he believes some kind of a Bertillon system of identification for plots can be devised which will make it possible to file in a card index all the plots in the world. Were this done, there could be no innocent infringement. Mr. Thomas illustrated what he meant by the following:

"If I could tell you gentlemen of a general in the army who had married a girl much too young for him, and had done so after he had had an affair with one of the ladies of the post who was married to an officer of his regiment, a captain; but the captain, learning this, had condoned the offence, but had not quite forgotten it, and he, seeing a chance to besmirch the reputation of this young wife, had done so, and the facts coming to the ears of the general, he killed her—you gentlemen may have some difficulty in recognizing the scenario in that as Othello, but no expert in the theatrical business would stumble over it at all. So, if these gentlemen will take the same trouble to examine the plays that are on file in the copyright department as they take to read the bureau of exchanges, I think a great deal of that apprehension up there can be eliminated."

Mr. Thomas said that the task of identifying plays is, relatively speaking, a very simple one. "Considered

generally," he said, "there are only a certain number of situations. There is the situation of revenge, the situation of rescue, the situation of sacrifice, the situation of condonation, and so forth." The situations of sacrifice can again be subdivided: a man, for instance, can sacrifice something material, something intellectual, or something spiritual. He can make his sacrifice for one of several different things: for a parent, for a child, for a wife, or relative, or for some other object.

System of Identification.

In other words, according to Mr. Thomas' theory, all you have to do is to separate a play into its constituent parts and you have a set of facts which is peculiar to that play, and which will identify it to the end of time—facts which cannot be duplicated in the same combination without, in effect, infringing upon the original.

Under the proposed arrangement, a three or four-act play might have five situations in a sequence which might be mathematically expressed by the series of five figures—67312. The chances of a second man guessing the patented number would be 99998 against success, and if a play were registered under the number above used, and another person found to be presenting it, the chances would be so great against him as to be practically certain of convicting him.

A PICTURE RECORD ASSOCIATION.

The Modern Historic Records Association has been formed for the purpose of making use of motion pictures and the phonograph in the work of recording history.

The honorable president of the new organization is President Taft; the acting president is Herbert L. Bridgman, of Brooklyn, and the other officers and directors are: Vice-presidents, Rear Admiral R. E. Peary, Justice Victor J. Dowling, Dr. George F. Kuntz, John Barrett, Col. D. L. Brainard, U. S. A.; Alexander Konta; treasurer, Louis Mansfield Ogden; secretary, William Trowbridge Larned; assistant secretary, Chloise H. Lee.

The new organization intends to make it possible for the future historian not only to record the fact that a battle took place at a certain place and on a certain date, but to be able to reproduce the actual scenes of the conflict.

These are not to be imaginary pictures, but to be actual reproductions by means of the moving picture camera.

As an indication of the scope of this newly formed organization it may be said that it is the intention of the managers of it to erect fireproof buildings for the storage of its records, these buildings to be located at various points throughout the country.

A PLEA FOR AN ENDOWED MOVING PICTURE THEATRE.

[By E. V. Brewster, Editor of "The Motion Picture Story Magazine."]

In spite of innumerable buffs and rebuffs, moving pictures still thrive. We who have watched their evolution from the crude novelty of twenty years ago to the artistic photoplay of to-day must now be convinced that the silent drama is not a mere fad, but a permanent institution of great power for good or for evil. Prudes, priests and preachers have railed against it as a dangerous thing; organized efforts have been made to

crush it, the pulpit and press have condemned it, and yet the photoplay has pushed onward through it all, until now it is finally entrenched as the "people's drama."

The decadence of the stage and the low estate to which vaudeville has fallen were somewhat responsible for the rapid rise in popular favor of the silent drama, but aside from this it lives because it deserves to live. Most New Yorkers have a very meagre idea of the advances this art has made in recent years. Those who live in the Southern or Western cities and villages and who ride to the show attired in evening dress in their carriages or automobiles to see "A Tale of Two Cities," "Enoch Arden," "Vanity Fair," and other high-class photoplays have an entirely different impression of the photoplay than have we Easterners. * * *

All this leads me to suggest an endowed motion picture theatre.

DOG VS. MOVING PICTURES

"Hereafter," said a Yonkers commuter, "when I attend a moving picture show, I will take pains to see that my collie Jack is securely fastened at home. The other evening Jack contrived to get past the ticket-taker and followed me to my seat. He was quiet and interested with the various scenes until a highway robbery was thrown upon the screen. Then he became restless and began to whine.

"When the actors were seen creeping near their intended victim he growled. I clutched his collar, but when the man was actually attacked Jack barked and, breaking away from me, dashed up the aisle, bounded over the orchestra railing, and did his best to spring upon the pictured robbers. He wanted to tear them to pieces. I don't know what he would have succeeded in doing if there had been no interference. Somebody had presence of mind to turn on the lights. That made the pictures fade, and Jack, still growling, rejoined me where I was sitting. Jack has no use for robbers, and a pictured one is just as bad to him as the reality."

IMP PLAYERS.

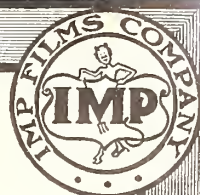
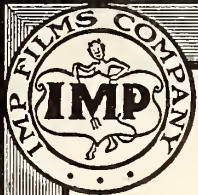
H. S. Mack.

H. S. Mack, of the Imp Films acting forces, is in a class by himself. He, in real life, is quite undemonstrative and notoriety avoiding. This gives some clue to the kind of parts for which Mr. Mack inevitably finds himself cast in the Imp plays. Be sure that whenever there is a part demanding true humor and quiet acting of the funny kind, Mack will be there. He is familiarly known as "Red Mack." He is popular and industrious; his repertoire is a varied one. He was the wireless operator in the

picture, "Rescued by Wireless," now to be seen at the theatres. He, in two or three Imp comedies, gave an excellent modern embodiment of Sherlock Holmes. He is alternately a doctor, a man about town, a distinguished guest, a clergyman; in fact, there is hardly an end to the variety of parts that Mr. Mack plays in his quiet, unobtrusive way.

Mr. Mack is a painstaking actor, as any picture fan who studies his work can see for himself. He is skillful in the art of "make-up" and disguise. Being young, he has a vista of opportunity in front of him of adding still further laurels to his name.





THE LAND OF PROMISE

Copyright 1912 by Imp Films Company



A young Mexican couple migrate to Southern California and after being suspected of cattle rustling, find occupation and contentment in their new surroundings.

5-9-12

IMP FILMS COMPANY

102 West 101st Street, New York

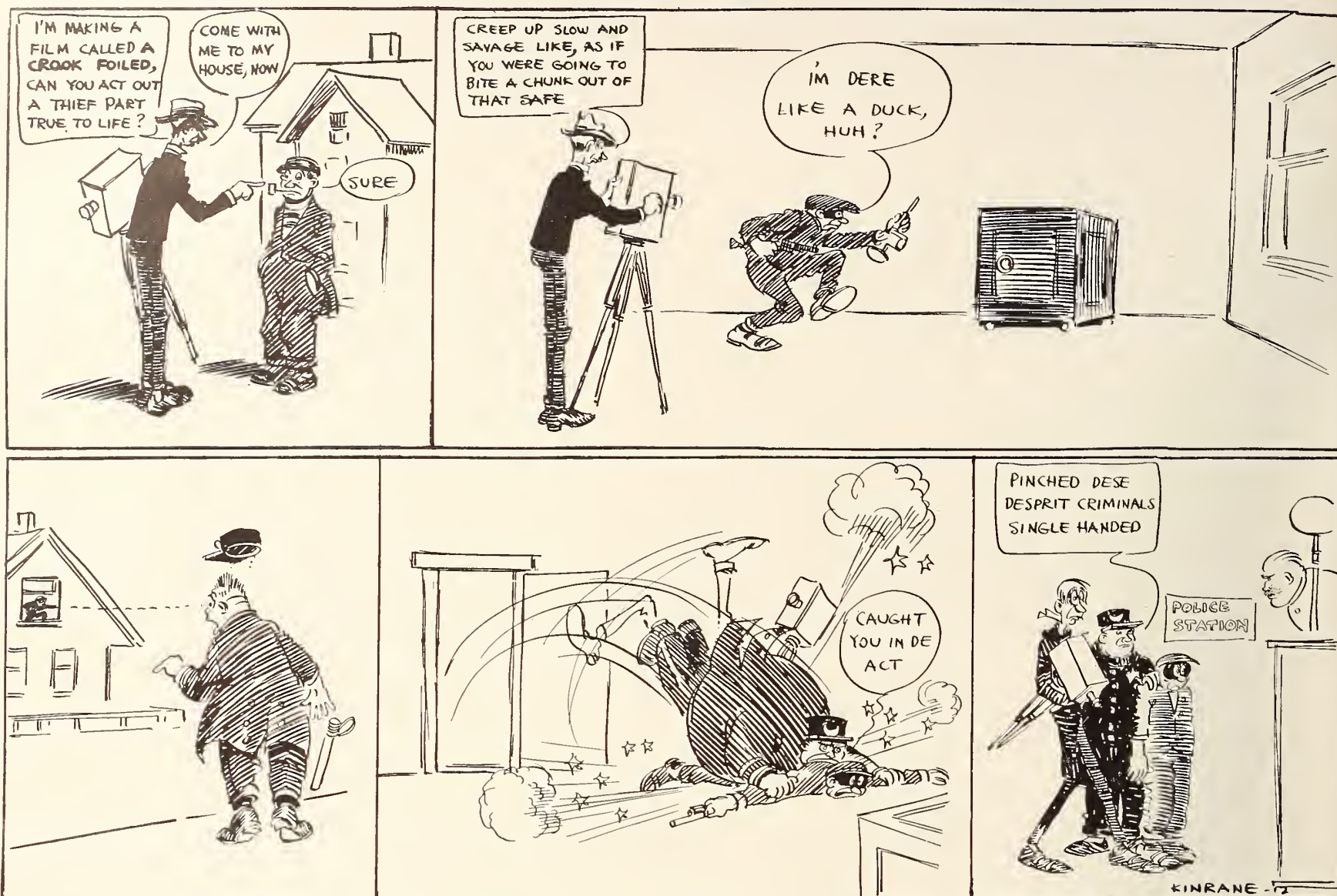
Carl Laemmle, Pres.



THE ADVENTURES OF MR. ALMOST BUTT

Copyright 1912 Carl Laemmle

He ALMOST Gets a Great Moving Picture This Time, BUT—



A GOOD SUGGESTION.

April 16th, 1912.

To the Editor.

Sir: It's all very well to "holler" for three IMPS a week—I do. We, with others, like them immensely, and appreciate "The Implet," which arrives more regularly than the films. We hear the manufacturer abused for not making more and better films, and the exchange for not buying and sending each house just what he wants. But, Mr. Editor, what do you know about the fellow who hires a film butcher to run a sausage grinder in a sardine can and after a thorough mutilation holds up that new Imp a couple of days and sends it in to his exchange a junk reel? He is in evidence in this part of the world, and the exchanges seem to be helpless against it. Don't you think if the exchanges would put a first-class man on the road, as an inspector of the different houses, to see that their goods are properly handled and shipped, that the poor devil who works hard over conditions and for perfection, would get a better run for his money and his Imp, Thanouser, Rex and Eclair in better shape. Hoping this lands, we are

Very truly yours,
PICKO THEATRE.

Selma, Ala.

[We think the Sales Company should take up the matter.—Editor, "The Implet."]

LICENSED RELEASE DAYS.

Monday—Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.

Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

DECEIVED BY THE EYE.

Dr. Ponzo, an Italian psychologist, writes in a scientific review published in Turin that in watching a film representing a religious ceremony in Burma he distinctly heard the sound of the bells. When the illusion passed off he noticed that there were nothing but stringed instruments in the orchestra, and it was evident that he had been the victim of auto-suggestion.

On another occasion M. Ponzo was looking at a photograph of a cascade, and thought he heard the roar and the wash of it, but subsequently perceived that the sound came from the ventilator. Presented with a picture of the sea, he has felt a sensation of the dampness and the freshness of the water, and of the sighing of the breeze; perhaps it was again the ventilator that caused the delusion.

A yet stranger instance of auto-suggestion followed. On the film was shown a farm yard, with men unloading a hay cart. M. Ponzo asserts that he smelt fresh hay, and his assistant sitting by his side had the same sensation. As they looked about for an explanation, they noticed that one of their neighbors had scented himself with some strong perfume. They had not noticed it before, and now that it greeted their senses they both remarked that it bore no relation whatever to the scent of new-mown hay. Their neighbor had indirectly produced the illusion in their minds by stimulating, so to speak, the imagination of their sense of smell.

From these experiences M. Ponzo concludes that cinematography acts on all the senses. By some mysterious association, it can delude the warders of the brain. While the eye seems to see things actually moving, the ear hears the noise made by them, the nostrils catch up their smell, the skin itself feels hot or cold. The sense of taste alone remains unaffected.

Real Photographs OF Imp Favorites

We have for disposal a few real photographs (that is beautiful surface prints) of some of our Imp players. There is King Baggot, whose picture is 11 3/4 x 9 1/2; there is W. R. Daly represented on a 9 x 7 picture, and H. S. Mack also a 9 x 7. The number of these photographs is limited. They are as good as the celebrated theatrical photographer, White, of Broadway, can make them. We are selling them at 15 cents each. Send your orders, and the money to cover cost, to the Imp Films Co., 102 West 101st Street, New York City.

"THE PERIL."

Great Imp Military Picture for Decoration Day.

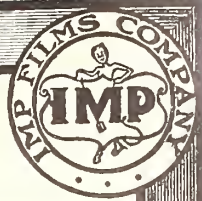
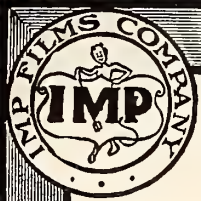
The Imp Films Company will release on Decoration Day a fine military drama, entitled "The Peril." The plot of this story is intensely strong, and it centers around the attempt of a foreign spy to secure papers relative to the disposition of the guns in a fort which is of great strategic value. The military and fort scenes in this picture are wonderfully realistic.

King Baggot is seen in the character of a captain, who meets with many surprising adventures in the execution of his duties, and in his courting of a pretty girl whose father is commandant of the fort.

Brickbats and Bouquets

This is the title of a book which we are mailing free to any one who will take the trouble to write for it to The Imp Films Company, No. 102 West 101st Street, New York City. It is a book of about 60 Pages, and the contributors to it are Independent exhibitors all over the United States and Canada. This is how we made the book: We sent out a circular to exhibitors, asking them if they were, or were not, in favor of Three Imps a Week. We also asked them to state their reasons one way or another.

The replies came in by the hundred. There is an overwhelming desire for Three Imps a Week; and the reasons why are given. The majority want comedy; some want industrial. Some want dramas, and others want educational. But ALL—or NEARLY ALL—want Three-a-Week. And since December they have had them. But the book is of general, as well as of particular value. We have printed the "Brickbats" as well as the "Bouquets." We have been fair in the interests of The Imp Company; we are fair in the interests of the general film business. Mr. Exhibitor and Mr. Exchange Man, let us send you a copy of "Brickbats and Bouquets."



THE STAFF OF AGE

Copyright 1912 by Imp Films Company



An aged cripple is succored, when in trouble, by his bright, good-hearted grandson, who succeeds in helping the old man who finds himself in danger of imprisonment. A touching story of suffering and self sacrifice amongst the poor.

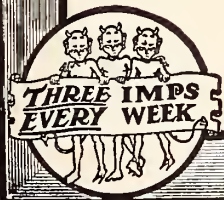
On the same reel LET WILLIE DO IT An Amusing Comedy

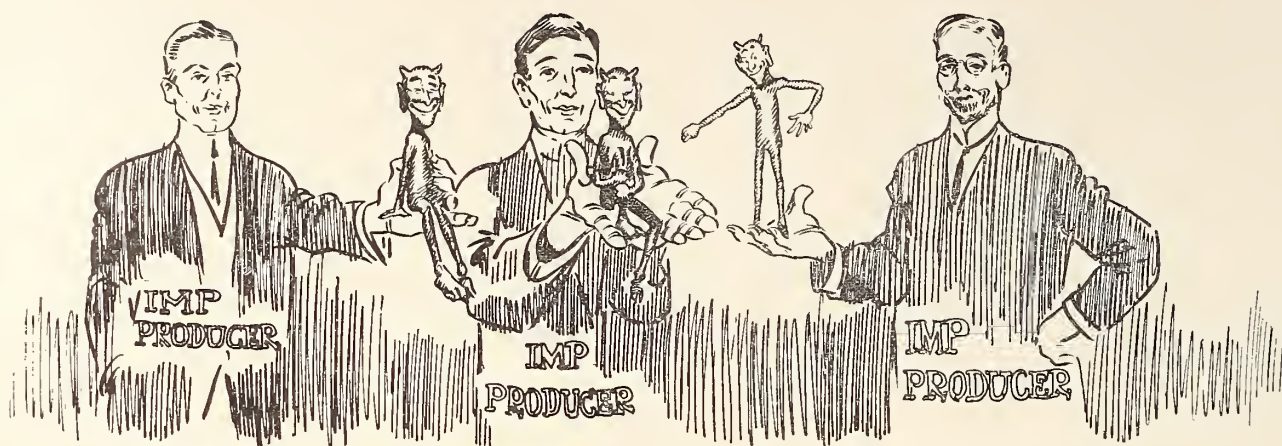
5-11-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.





"Three For Three"

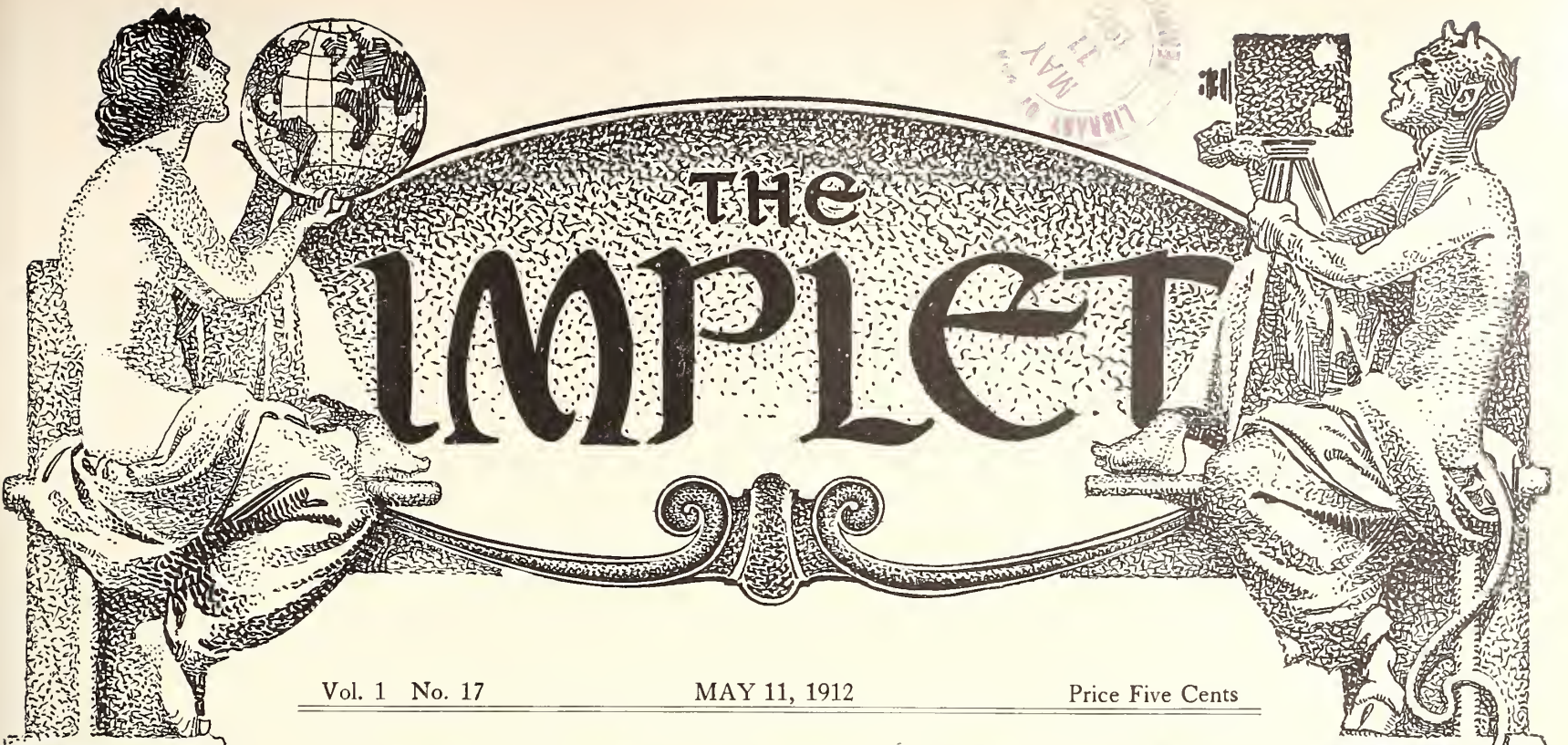
(By Carl Laemmle)

The Imp *could* produce three pictures a week with only *two* stock companies and *two* stage directors. Two companies and two directors are ordinarily supposed to produce *three complete* pictures a week. But, rather than take chances by squeezing too much work out of high-strung, temperamental people, the Imp goes to the heavy extra expense of keeping *three companies and three directors on the job all the time*.

One of these companies is in California. Another is doing studio work in New York nearly all the time. The third alternates between studio and outdoor work in and around New York. In addition, we have experts traveling all the time, picking up big special subjects in all parts of the country—like the "Keokuk Dam", for example, or the "Pushmobile Race in Savannah," or the "Tea Industry Near Charleston, S. C.," or "The Cotton Industry," or the famous Russian Countess de Swirsky in her wonderful dances. This is why the Imp *variety* is so *good*, why we are always in better position than others to furnish *novelties* and *unusual* attractions.

If any one of our three Imps a week suffered from lack of attention and care, there might be some *reason* why many exchanges should buy only one or two. But, inasmuch as each Imp is a perfect product, standing on its own bottom, produced by a special corps of high-salaried professionals (specialists in their respective lines), *every* exchange should buy *all three Imps a week*. If your exchange is not giving you three Imps a week, the thing for you to do is to keep demanding them until you get them. Either get them by paying more for your service or by convincing your exchange that you are entitled to them. But *get them*. Don't leave it to others. *Do your own demanding*, not once or twice, but *constantly* until you win out.

Next Installment: — "For Sale"



Vol. 1 No. 17

MAY 11, 1912

Price Five Cents

“The Play’s The Thing”

This is probably the most quoted remark with reference to the stage, talking and silent, of any of the trite remarks of which the stage (and we use the term “stage” in its generic sense) is the object

“The Play’s the Thing.”

The original line occurs in Shakespeare. Hamlet is addressing the players, who are to give a play in which the character of his uncle, the usurping King of Denmark, is portrayed. Hamlet tells the players a whole lot about their business, says, in effect, that after all the play is *the thing*. He meant the acting; the action.

From the modern viewpoint what Hamlet implied was this: Never mind accidentals such as time, place, scenery, but see that you act your parts well and thoroughly, for it is your acting that will chiefly make the play.

This is true. Of all plays to-day it is the quality of the acting chiefly that makes success. Scenery, costumes, music, story, all this may be of the best obtainable, but if the play is not well acted, failure in a greater or less degree is certain.

What applies to talking plays applies to motion picture plays.

Recently the editor of “The Implet” has spent a great amount of time analysing moving picture plays, especially with a view of arriving at the reason why so many of these productions fail to “get over.”

It is simply because they are not well acted. They are either under-acted—that is, not acted at all, or over-acted—that is, acted too much. So the stories fail.

In many cases that we have in mind the photography of the pictures has been well nigh perfect, the settings beautiful in the extreme; costumes admirable, actors and actresses handsome and distinguished.

Yet these pictures fail: they fail to sell, or if they reach the moving picture theatres, people do not care for them.

It is because the acting has been at fault. The actors and actresses have not let themselves go. They have not acted; maybe have been improperly directed. Anyway, whatever the cause there is the effect.

Why are Imp pictures so generally popular?

Why have hundreds of exhibitors all over the country testified in “Brickbats and Bouquets” to the popularity of Imp films?

Why, since we started “The Implet,” have we received hundreds and hundreds of communications testifying to the general public’s liking for Imp films?

Because Imp pictures are invariably well acted.

It would be ridiculous for us to claim that each Imp picture is a masterpiece. It is not.

But what we do claim, and justly claim, is that the Imp average of excellence in films is as high as, if not higher than, anybody else’s average.

The Imp photography, Imp acting, Imp stories, Imp directing, has the highest average of excellence of any pictures made.

In this article we especially address ourselves to the acting quality of the Imp pictures.

This is always conscientiously good, thoroughly good. The Imp Films Company won’t tolerate any but good actors and actresses, men and women who know their business.

Mr. Exhibitor, you can always safely commend Imp pictures to your patrons upon the score of the fine acting in them.

“The Play’s the Thing,” and Imp plays are plays that are played well.

102 West 101st St.
new YORK CITY

The "Implet"

The Moving Picture Newspaper

Edited by THOMAS BEDDING

COPYRIGHT 1912 BY IMP FILMS CO.

Published at 102 W. 101st St., New York

SUBSCRIPTION PRICE, \$1.00 PER YEAR
SINGLE COPY, 5 CENTS

"LADY AUDLEY'S SECRET."

Release of May 16, 1912. 2000 feet.

"LADY AUDLEY'S SECRET" tells the story of a woman, who having an insatiable desire for social position, allows nothing whatsoever to impede her in order that she might attain her ends.

Sir Robert Audley, while a good and honorable man, has no social ambitions, and after a time Lady Audley's life becomes monotonous, so she devises a scheme which she believes will be of advantage to her. While her husband is away from home on a long trip, she plans to become suddenly ill and die; this is successful and enables her to appear under an assumed name. She next ensnares a wealthy nobleman, Sir Michael, and at last sees her dream about to be realized.

When Sir Robert returns he penetrates her disguise and threatens to expose the ruse. She, failing to persuade him to keep silent, determines to put him out of the way forever. For this purpose an old well in the Abbey Court grounds is used; there Sir Robert is supposed to have fallen to his death.

Her secret, however, is whispered about, as a villager has seen the act committed. Sir Michael's son denounces her, but his father is completely infatuated, and, therefore gives no credence to the rumor, and orders his son from his home.

Through a chain of circumstances Lady Audley succeeds in getting her enemies under one roof—a quaint old English inn. Here the desperate creature plans to destroy them all. The dread cry of fire rings out on the still village air—and heroic rescues alone save her victims from a horrible death.

Confronted by them on the threshold of the castle, just as she fancied all evidence against her had been consigned to the flames, Lady Audley collapses, and insanity mercifully closes the portals of her distorted mind. Thus dramatically ends this thrilling picture.



King Baggot in "Lady Audley's Secret."

CASTS OF THE IMP PLAYS.

"Jim's Atonement."

(Imp Drama. Release, Monday, May 13, 1912.)

Written by Lillian Winbigler.

Produced by E. J. Le Saint.

Jim Harry Pollard
Frank Ed. Lyons
Mollie Margarita Fischer

"Lady Audley's Secret."

(Imp Drama. Release, Thursday, May 16, 1912.)

Produced by Otis Turner.

George Talboys King Baggot
Robert Audley Wm. E. Shay

"A CAVE MAN WOOING"

Two scenes from the intensely humorous comedy, "A CAVE MAN WOOING." (Release of May 20th.)

Showing King Baggot in the leading role.

COULDN'T WAIT FOR "THE IMPLET."
Telegraphed for It.

"The Implet" recently received the following telegram from an impatient reader.

Can you beat it?

THE WESTERN UNION TELEGRAPH COMPANY

April 17, 1912.

Wilkesbarre, April 17th.

Imp Films Company.

102 West 101st St.,

New York City.

HAVE NOT RECEIVED MY LATEST "IMPLET" YET. LOOK IT UP. ANSWER.

WILLIAM BOHN, MANAGER.

STAR THEATRE.

Luke Marks W. R. Daly
Lady Audley Jane Fernley
Alicia Violet Horner
Sir Michael Audley Wm. Welsh

"Henpecked Ike."

(Imp Comedy. Release, Saturday, May 18, 1912.)

Written by Harry Pollard.

Produced by E. J. Le Saint.

Ike Slocum Edward Lyons
Mrs. Slocum Louise Crolus
Dolly "The Burro"

INFLUENCE OF MOTION PICTURES ON CHILDREN.

It is a significant fact that the public attitude, through enlightenment and through acquaintance with the motion picture as it really is, has almost totally reversed itself during the past few years. Churches and societies which protested most vehemently against moving pictures as an instrument of vice are now utilizing them, in their own church parlors, as a means for entertainment and for profit. Educators are now coming to recognize that the very fascination which holds the child can be taken out of the hand of the showman and utilized to vitalize studies and methods which offer the greatest resistance to the youthful mind. The first education of the child is through sight. His love for pictures is ever present. Is there anything unnatural in this ardor for pictures which are animated?

It can be said to the credit of moving pictures that they are more strictly censored than any other instrument for the enlightenment of the people. A board of censors passes on nearly every film produced in this country, and the standard is high. The censors admit that the element of crime cannot be taken out and the result be a drama, for motion pictures are silent drama, conceived and presented in a fashion not unlike audible dramatic productions. The same censorship is not exercised over plays, and as a result many theatrical productions are a disgrace to the authors and the producers. And

more people witness motion pictures in one night than attend regular theatrical performances during a whole week.

These evils and dangers to children come not in the pictures, but in the places in which such pictures are exhibited. But there is where the police and city authorities hold sway, and they can eliminate the objectionable places. Permit larger attendance so that the exhibitor can make a living profit and some of the objections will disappear. Enforce the law regarding the admission of minors, the guarantee of fire protection and, as important as any, assuring proper ventilation, instead of deodorization. Give the censors more power and let all work for the uplift and not the injury or abolishment of the picture show, the only place for a workingman of limited means, during his leisure hours of the evening!

The benefit of the motion picture is not for the "picture man." It is for the educator, the lecturer and the teacher. It is becoming a news gatherer and a historical record. These are roles that are helpful and which should be encouraged in every way possible and not hampered by the frequent misstatement that "moving pictures are a menace." The motion picture is the greatest possible boon to children, if it is utilized in its most beneficial way.

WE ALSO DOUBT.

What is wanted in the cinematograph, writes the New York Tribune, as well as in the ordinary photograph, is a method of recording the precise tints of nature directly upon the original negative and of transferring them thence to the positive print, whether upon paper or film. Then the finished picture will be an exact replica of the exquisite projection which is seen upon the focusing screen of the camera. There are those who doubt the intrinsic possibility of such an achievement; but there are also many who hold that it would be relatively no more remarkable than the original invention of photography and that it is no more to be regarded as impossible than that should have been before the days of Niepce and Daguerre.

BINDING CASES FOR "THE IMPLET."

In response to numerous requests we are prepared to supply Binding Cases for "The Implet." By prepaid mail, \$1.00 each. Looks like a book. You can put in and take out single copies.

Handy for keeping your "Implets."

Send address and \$1 bill to

THE IMPLET,

102 W. 101st St.,

New York City.

INDEPENDENT RELEASE DATES.

Sunday—Eclair, Gaumont, Rex.

Monday—American, Champion, Imp, Nestor.

Tuesday—Eclair, Powers, Republic, Thanouser.

Wednesday—Ambrosia, Champion, Nestor, Reliance, Solax, Animated Weekly.

Thursday—American, Eclair, Gaumont, Imp, Rex.

Friday—Bison 2-Reel Subjects, Lux, Solax, Thanouser.

Saturday—Great Northern, Imp, Powers, Nestor, Republic, Reliance.

LICENSED RELEASE DAYS.

Monday—Biograph, Kalem, Lubin,

Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.

Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

MOVING PICTURES AND THE STUDY OF INDIGESTION.

Regular moving pictures of the stomach of human beings and animals, in the process of digestion, have recently been exhibited in Germany and it is believed that it will not be very long before such pictures will be exhibited to all medical students as a part of their course of training.

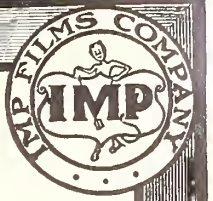
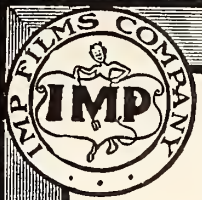
Experiments were made first on cats, according to the Philadelphia Press. By adding a little subnitrate of bismuth, a harmless powder, to the food of the felines, the contents of the stomach became visible to the X-ray apparatus. By taking X-ray photographs in rapid succession, it became possible to secure a moving picture showing the exact motions the stomach goes through when digesting a meal.

The old idea that the stomach is divided practically into two parts, one being used as a sort of reservoir and the other doing the digestion, is fully disproved by the pictures. The whole stomach works.

Soon after the food enters, the stomach begins to churn and knead back and forth. This churning movement takes the form of regular waves, which succeed one another at intervals of twenty seconds. As the food becomes thoroughly digested it advances to the "pylorus," or "gatekeeper," which allows it to pass on. So long as there are undigested masses in the stomach the kneading action continues and the pylorus remains obdurate.

It is plainly shown by the moving pictures that worry, anger or other excitement causes the digestive action to stop. Observations on cats and other animals prove that when they are teased, or even when they have been asleep, and have had bad dreams, there is a cessation of the stomach movements.

It is believed that a careful study of this subject will throw much new light on the digestive processes and aid in the treatment of disease.



JIM'S ATONEMENT

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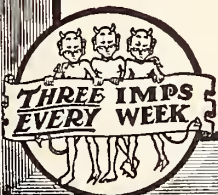
Jealousy over a photograph creates a temporary misunderstanding between a young couple. The husband unreasonably suspects a friend of treachery, but is undeceived; rescues the man from a perilous position, and the two become fast friends.

5-13-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



THE RAINEY PICTURES

Wild Nature in Africa on the Moving Picture Screen. Masterpieces of Moving Picture Photography.

Very few of the newspaper writers, who have commented upon the "Rainey Pictures," that are now entrancing New York, at the Lyceum Theatre, Forty-fifth street and Broadway, have done them justice. There have been other African hunting pictures, faked and real, that have been publicly shown, which only created a mild and transitory sensation, simply because they were either obviously faked or were generally poor. This impression still remains, and so the Rainey pictures have perhaps been prejudiced. But they will come into their own.

For anybody to properly write about the "Rainey Pictures"—I say properly write about them—he should know a whole lot. He should have followed the progress of the moving picture, as I have done for the last sixteen years, to be able to adequately appreciate them.

The *Boston Post* of April 21st contained one of the best appreciations of these pictures that I have read; the *New York Times* did them justice; so did *The Herald*. Other papers have attempted to do so, but the majority of the papers have failed to give an adequate idea of the beauty and value of the pictures.

I do not hesitate to say that these "Rainey Pictures," so-called, are the finest studies of wild nature on the screen that I have seen in the course of my sixteen years of studying moving pictures. Excuse me insisting upon the sixteen years. It was in January, 1896, that I first took up the study of moving pictures in consequence of the wonderful work of the Lumieres in Paris and London, and I have followed it ever since.

And it is by the light of that experience that I think these "Rainey Pictures" of such extraordinarily outstanding merit.

In the first place they are naturalistic.

What do I mean by naturalistic? Simply that the photographer, Mr. Hemment, has not only gone to nature for his studies, but has interpreted those studies in a perfectly natural manner. There is no faking, there is no posing; nature both animate and inanimate is represented in these pictures just as she is.

The groupings are natural; the views are artistically chosen and well composed; the films well exposed and well illuminated. You have clouds in your pictures; there is an absence of the artificial; in fact, the whole series is flawless, from the point of view of the naturalist and the photographer.

Two paramount circumstances conspired to produce these splendid results. Paul Rainey is a thorough naturalist and a thorough sportsman; J. C. Hemment, who took the photographs, is one of the most successful photographers in the world. The expedition was efficiently equipped for its purely sporting program and the very best photographic material was obtained for recording the incidents of the Rainey hunt. It is well here to give a brief description of the series.

The pictures as finally obtained show elephants, rhinoceri, giraffes, deer, zebra, monkeys, etc., quenching their thirst or laving their bodies in the shade of the trees. Apparently a truce exists among the denizens of the jungle when at the drinking pool, and those that are natural enemies anywhere else literally "live and let live" when visiting the pool. The importance of the condition depicted in this single film may be understood when it is known that Professor Osborn, president of the American Museum of Natural History and dean of the faculty of pure science at Columbia University, has pronounced it the greatest contribution to pure science of the last decade.

Mr. Rainey's own description of the hunt is as follows:

"My dogs were picked with care, and while the main pack consisted of bearghounds, I had others that were mongrels, but scrappers of the most vicious sort. The latter, forming my auxiliary pack, bore the brunt of the battles with the lions and did the actual tackling, the others confining their work to picking up the trail and running the beasts to cover. These we would call off when we got the lion in close quarters and then unleash the mongrels, that would plunge into the fray and tackle the king of beasts with the ferocity of bulldogs. One or two of them were killed, but the main pack of bearghounds escaped uninjured. When the psychological moment arrived one of the party would despatch the lion with a bullet.

"Of all the experiences we had that with a lioness was the most ticklish. Our dogs picked up the scent and in full cry set off, our party following as fast as we could. When we heard the hounds baying we knew that close work was at hand, so we made all haste to come up with the pack. We found a magnificent lioness at bay giving battle as best she could, with 20 dogs snapping at her haunches and nipping her wherever they could get a hold.

"J. C. Hemment, who operated the moving picture machine for our expedition, got his camera to work and was grinding out the films when the lioness bowled several of the dogs and made straight for us. We were caught completely unawares and when I tell you that the bullet I sent crashing through her lungs dropped her within six feet of the camera I am not exaggerating in the least.

"Never in my life had I seen any beast cover the distance intervening between the pack and our camera in the few leaps taken by that lioness. She was upon us almost before we noticed that she had escaped the pack, and fortunately for all of us I was standing at Hemment's side with a rifle in my hand. Had I been compelled to pick up my gun preparatory to receiving the charge it would have been all off with us. That's a fair sample of what it means to be unprepared while hunting in the jungle, and it was a lesson we never forgot."

"You can usually tell what a lion is going to do, but not what a wild buffalo will do. Sometimes he will charge

you at express speed. At other times a well directed shot in the shoulder will send him scampering off in the opposite direction. If he charges you, you have to lay him low with one shot. Otherwise you will be trampled to death. I saw one hunter who had been trampled to death by a wild buffalo, and it was one of the most terrible sights I ever witnessed."

Mr. Rainey's scheme, as will be perceived, therefore, was that of a hunting trip undertaken for sporting and scientific purposes. Some of his captured animals are now in the Bronx Zoological Park. He made many shooting records, such as killing nine lions in thirty-five minutes and a total of seventy-four in the six month's expedition.

The expedition was numerous people by African natives, and we are taken through a whole series of picturesque incidents leading up to the actual hunt. The trapping of jackalls; the treeing of cheetahs; the shooting of other animals; all this is wonderfully well shown in the films. The most delightful and entertaining part of the series of pictures show the now celebrated water-hole. To this water-hole, at times, all the denizens of the African jungle go to drink. You get the impression that some great Zoological Park or Noah's Ark has emptied itself at this drinking place.

Probably for the first time since photography was invented, you have an opportunity of studying on the screen the manners and habits of this extraordinary collection of animals amidst their natural surroundings. Hemment had to get this marvelous picture by living in a tree for two or three days. Of course, he was nearly killed by a lion and underwent other dangerous adventures, but he worked hard, stuck to his guns, chose pictures well, put a whole wealth of wonderfully good material in them and unquestionably has achieved one of the greatest triumphs ever yet placed to the credit of the moving picture camera.

The lion hunt is the fascinating part of these pictures. The natives report lions in the vicinity; the camp breaks up; the dogs get on the scent, and at last, after a long chase, the lion is run to earth in the bushes. Surrounded by the dogs, the great animal finally succumbs, being helped out of existence by a shot from Mr. Rainey's gun. This is a wonderful picture. Wonderfully realistic, wonderfully complete and at the same time wonderfully pathetic.

It is, I suppose, new to most of us that dogs can be trained to hunt lions; the fact is extremely interesting. There is no doubt that Mr. Rainey, outside of his sporting pleasures, has made some valuable contributions to Natural History.

I have no hesitation in pronouncing these moving pictures the most interesting and the most fascinating ever produced. I have seen most of the great moving pictures so far made; trick pictures; classical stories; dramas; scenes; North Pole pictures; South Pole pictures. None of them appeal to me so strongly as do these pictures made by Hemment.

For the reasons above given. That they are naturalistic, i.e., accurate records of natural facts; not faked, unforced; unartificial, if I may use the phrase. They are natural and truthful, and being so are good.

Then as they are the only ones of their kind, they are unique.

From the point of view of dollars and cents, there is, in my opinion, a fortune in these pictures. To duplicate them you need another Rainey and another Hemment, and believe me, Rainey and Hemments do not grow on trees.

The Rainey pictures can be exploited throughout the world for years to come and there will be a whole lot of money in them.

Aside from this matter, intrinsic interest in them can never die out, because they are the first of their kind; the only ones of their kind, and therefore the best of their kind.

The "Rainey Pictures" are uniquely splendid.

THE RAINEY PICTURES.

What the "New York Times" Thinks of Them.

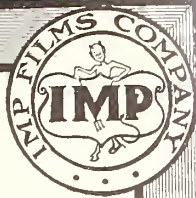
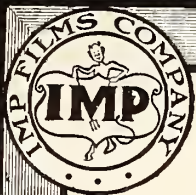
Pictures of Paul J. Rainey's African hunt were shown at the Lyceum Theatre recently. The audience found them not only unusually interesting pictorially, but full of thrilling scenes and unexpected humor.

The hunt was the outcome of Mr. Rainey's idea that American trained dogs could be used in trailing and capturing big game in Africa, and the photographic record proved his contention.

The first of the series of pictures showed the party setting out on the "safari" into the interior of British East Africa. The difficulties of passage through the jungle and the desert, the different means of transportation used, and some of the incidents of travel were exhibited. Then followed a film showing the trapping of a hyena; the setting of the trap, the capture of the animal and his attempts to escape, and his final caging. This particular hyena, it was explained, is now in the Bronx Zoological Park. A few scenes on Mr. Tarlton's animal farm came next, and then some views of ostriches at various ages. The first pictures of the dogs in action were taken of a cheetah hunt, during which the dogs trailed and treed several of the animals.

Probably the most interesting of the films was that of a water hole in the desert. The lecturer explained the care taken to get these pictures of animals in the wild. All sorts of beasts came to the water hole to drink; rhinoceri, giraffes, gazelles, elephants, zebra and other kinds, all apparently at peace with each other, but with an order of social precedence that was carefully kept.

Motion pictures of herds of zebra and gazelles, views of an exciting rhinohunt, pictures of monkeys at play, and a final reel showing the hunting of lions with dogs, that gave a remarkably clear view of the lion at bay in a thicket and worried to death by the dogs, concluded the entertainment. Mr. Hemment's lecture was full of humorous anecdotes connected with the expedition, and was not wanting in thrills when he described some of the close calls of the hunters.



LADY AUDLEY'S SECRET

Copyright 1912 by Imp Films Company



The story of an ambitious English society woman who stops at no expedient to insure her selfish ends. Her terrible end should serve as a warning for depraved "society" people.

5-16-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



THE DEATH SHIP

or, THE WRECK OF THE AURORA

[Feature film controlled by the World's Best Film Co.]

This film has been brought before exhibitors at a time when the responsibilities of ship owners have occupied the minds of people all over the world through the loss of the British White Star mammoth, the "Titanic."

The sailor man from time immemorial has been the sport of his fellow men. The profession of the mercantile marine, or of the navy, has been and is even now, largely recognized as one which is the resort of the careless, irresponsible, unsophisticated section of mankind. The unmanageable boy sent to sea, the seaman of mature years, is a jolly kind of fellow, with a sweetheart in every port; the old salt is a garrulous and picturesque longshoreman. This point of view of men towards those who go down to the sea in ships has been held from time immemorial. So that as the years advance the ship owner, the steamship company director, the navy departments of the world have treated Jack afloat as an almost negligible human quality. They have done, and they are doing this moment, just as they like with the free handed, good-hearted sailor man. Any ocean traveler will tell you that even to-day the lot of the seamen and firemen on ocean tramps and liners is a very ugly one.

"The Death Ship," besides telling a magnificent story by the aid of magnificent acting and fine photography, illustrates this point, viz.: that of the indifference which the average shipowner frequently feels for the safety of those who sail the ships.

In the story we have a wealthy man who deliberately bribes the depraved captain of his ship to scuttle her; or run her aground, or lose her so that the ship owner, an unconvicted forger, may get the insurance money on the ship and thus cover up his delinquencies and save himself from ruin.

This is not the whole extent of his perfidy; he goes so far as to bribe another villain to blow up a light-

house so that the ship which was unexpectedly nearing her home port should be misdirected on the shoals and be wrecked.

So she was.

But retribution overtook the ship owner. His own son happened to be on the derelict ship and he was rescued just in time to greet a dead parent, for the shipowner, in remorse, had committed suicide.

The story of the film is as follows:

When a business man is confronted by financial ruin his first impulse is to seek the readiest means of extricating himself from his dilemma. In the case of the supposedly wealthy shipowner, his son's marriage with a rich widow was the nearest path to the retrieval of his fortune. But the son had other ideas.

He was in love with a girl, who was none other than the daughter of the captain of his father's ship, the *Aurora*. That avenue of escape being closed, the ship owner resorted to forgery, relying upon the bankers to make him an advance so that he might cover his delinquency. But the bank refused further advances. So the ship owner was confronted with the evidence of his own forgeries.

In this crisis the son steps in to save his father's name and his mother from misery. He took upon himself the burden of his father's crime.

He was arrested, and by the law of his country received a conditional pardon—that is to say, he was sent out of the country for two years.

Further misfortune befell the ship owner. The captain reported that the *Aurora* was not seaworthy and suggested the expenditure of a large sum of money in order that the vessel might be put into shape.

But the ship owner had not the money. Nevertheless, a plan occurred to him whereby, he thought, the old hulk might be the means of saving his fortune. He engaged a shady mariner to take her to Barcelona and sink her, agreeing to pay

the new captain a percentage of the insurance money.

The ship made the outward voyage.

The period of the son's transportation having expired, he shipped on the *Aurora* for his return voyage to his native land. The captain, meanwhile, was killed, the result of an accident caused by drinking, and the ship owner's son assumed command of the *Aurora*.

He soon discovered, amongst the dead man's papers, a letter from his own father, agreeing to the payment of a percentage of the insurance money to the captain, if the latter would wreck the ship.

In due course the ship owner received news that the ship was on her way home.

This would defeat his plans!

So he bribed a couple of men to blow up the lighthouse, which guided vessels into the harbor. By this means he calculated that the ship would be lost and that he would receive the insurance money.

Meanwhile, the mother learns that her son is on the incoming *Aurora*. She conceals the news from her husband.

The terrible plot proceeds.

The lighthouse disappears in an awful explosion. The ship is stranded. The storm breaks over it.

News came to the ship owner of the destruction of the lighthouse and the loss of the ship. Learning that his own son was on the doomed vessel and overwhelmed by consciousness of his terrible guilt, the ship owner goes insane and dies by his own hand.

But the valor of the local life boatmen had succeeded in rescuing the crew. The ship owner's son was the last to be taken off the doomed ship; he arrived home shortly after his father's death with the girl of his choice, who had been waiting for him to return, and his name was cleared of the forgery that he had assumed.

The earlier scenes of the play are placed in the merchant's offices and in

the reception rooms of his magnificent home; the latter are especially remarkable for richness of decoration and refinement of effect. The merchant is impersonated by an actor who seems to realize to the utmost possible extent the dilemma of the rich man reduced to forgery and other crimes in order to save himself. The characters of the captain of the ship, the ship owner's son and his fiancée are boldly and clearly drawn.

When the son is sent out of the country, opportunity is given for showing some very interesting and diverting views of life on board a sailing ship.

We see the crew at their work and at play. There is a death aboard; that of the wicked captain; and one of the most impressive scenes is that of a funeral at sea.

When the ship starts on her homeward voyage, we enter the realistic part of the story; the blowing up of the lighthouse is a finely managed piece of actual destructive work.

And as the ship rides into the storm, we get some marvelous photography of the ravages of the tempest on her. She is dismantled; waterlogged; stranded in the terrible gale, whilst the angry sea sweeps around her and the figure of the ship owner's son is seen in the rigging waving a signal of distress.

The putting off of the lifeboat; the scenes on the shore amongst the distracted village folk; the rescues by the life line; the escorting of the rescued son up to the home of his parents; all this is shown in a series of wonderfully vivid views on a stormy coast where the ship *Aurora* goes to her destruction.

This picture is one that will be of perennial interest because of the unique nature of the sea life portrayed. The fine acting of the large cast adds to the interest of probably the finest drama of the sea released in recent years. The heralds, the posters, the wide publicity given to the picture, should help exhibitors to reap a large harvest from this fascinating drama.

CALENDAR OF IMP RELEASE DATES.

Monday, April 8—THE SECTION FOREMAN. Drama. BRADHURST FIELD CLUB FOUR-MILE RUN. Sporting.
Thursday, April 11—FALSE TO BOTH. Drama.
Saturday, April 13—MR. SMITH, BARBER. Comedy. A LEAP FOR LOVE. Drama.
Monday, April 15—RESCUED BY WIRELESS. Drama.
Thursday, April 18—WOMAN ALWAYS PAYS. Drama.
Saturday, April 20—LONESOME MISS WIGGS. Comedy. SCENIC WONDERS OF YELLOWSTONE PARK. Scenic.
Monday, April 22—A MILLIONAIRE FOR A DAY. Comedy.
Thursday, April 25—THE LOAN SHARK. Drama.
Saturday, April 27—A PIECE OF AMBERGRIS. Comedy. U. S. ARTILLERY MANOEUVRES. Educational.
Monday, April 29—THE LURE OF THE PICTURE. Drama.
Thursday, May 2—ALL FOR HER. Drama.
Saturday, May 4—MELODRAMA OF YESTERDAY. Comedy. BREACH OF PROMISE. Comedy.
Monday, May 6—ON THE SHORE. Drama.
Thursday, May 9—THE LAND OF PROMISE. Drama.
Saturday, May 11—THE STAFF OF AGE. Comedy. LET WILLIE DO IT. Comedy.
Monday, May 13—JIM'S ATONEMENT. Drama.
Thursday, May 16—LADY AUDLEY'S SECRET. Drama.
Saturday, May 18—HENPECKED IKE. Comedy. ENGLISH STAG HUNTING SCENES. Scenic.
Monday, May 20—A CAVE MAN WOOING. Comedy.
Thursday, May 23—THE CLOWN'S TRIUMPH. Drama.
Saturday, May 25—The Maid's Stratagem. Comedy. VIEWS OF LOS ANGELES. Scenic.

TALKING FOR MOTION PICTURES.

"The expounder of moving pictures has come to be a most lucrative profession in recent years, and bids fair to be more and more so as the popularity of the amusement continues to increase," says the "Far East," published in Tokio. "But to be a success it is necessary to speak not in many tongues, but in many voices. Men qualified to do this seem few and far between, and it is only the genius in this line who can command a big salary. At Asakusa there is a famous explainer who can talk in 20 voices. His head is bald and in appearance he cannot be said to be handsome, yet he receives a salary that a high government official or university professor might envy.

"He has a soft voice for a young girl, a shrill one for a child; he can imitate the tones of an old man, of a villain, a man of low class or of high degree. His voice also runs the gamut of the emotions, and the audience weeps copiously when he makes the heroine tell some harrowing tale, or has it in roars of laughter over the antics of the funny man.

"But the reason why this particular explainer is such an adept is that in his younger days he was a teacher of singing. Later on he became an actor, but his fortunes had been on the ebb for some time until he took up the remunerative business in the moving picture theatres."

PLEASE OBLIGE THE IMP WITH THE FOLLOWING INFORMATION

We want each reader of The Implet to tell us the names of the Independent Theatres in his city which exhibit first run, second run and third run Imps.

Send us this information as quickly as possible.

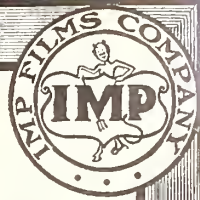
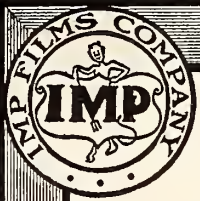
A postal will do with the names and addresses of the theatres. Just address The Imp Films Company, 102 West 101st St., New York City, and write on the back of the card the name and address of the theatre, and say, as the case may be,

First Run,
Second Run or
Third Run

Tell us, in short where, when, and how Imp Pictures are shown. Mr. Exhibitor, please oblige the Imp in this matter so that the Imp may, in turn, help you.

BRITISH MOVING PICTURE THEATERS.

There are now over 4,000 moving picture theatres in Great Britain and Ireland. Fully \$5,000,000 is said to be invested in the provision and working of halls alone, and over 32,000 people are employed.



HENPECKED IKE

Copyright 1912 by Imp Films Company



Henpecked Ike quits home not liking domestic work. His misadventures decide him to return to his wife, who, repenting of her domineering ways, welcomes him home.

5-18-12

On the same reel **ENGLISH STAG HUNTING SCENES**

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



LIKE THE IMPLET AND THE IMPS

To the Editor.
Sir: We have an Imp Day every Monday, and play to capacity. We get Monday's and Thursday's Imps and, occasionally, a Saturday Imp. Would run three Imps every week if I could get them. Take service from the Empire Film Company.
Yours truly,
W. B. FULMER MAYER,
Arcade Theatre,
Brooklyn, N. Y.

To the Editor.
Sir: I use Independent films; more Imps than anything else. They always please.
Yours,
J. W. KERR.

To the Editor.
Sir: We have a Sunday closing law here, and am sure we could open up on that day if the proper dope were brought to bear. Can you suggest a method of going about it? Your Imps are the best ever; keep up the good work!
Truly,
E. F. KNAAK.

To the Editor.
Sir: We get all the Imps every week. They are popular here.
Yours,
FAMILY THEATRE,
Davenport, Ia.

To the Editor.
Sir: I am receiving "The Implet" and say that it certainly is a fine paper. Thanks for sending it.
Yours truly,
J. W. HEATHERINGTON,
Lifo Rama,
Bellaire, Ohio.

To the Editor.
Sir: The only trouble I have with my exchange is that I can only get two Imps a week. We could show Imps every day as my patrons are crazy over them.
Yours truly,
P. F. PETTEE,
Star Theatre.

To the Editor.
Sir: I get the Imp Films regularly and am glad to say they are good boosters for my house. I had "SHAMUS O'BRIEN" and it was so well received that I have to repeat it. Wishing you success on future productions,
GEO. KERESTES,
Lyric Theatre,
Turtle Creek, Pa.

To the Editor.
Sir: I show Imp Flms and you certainly have the goods in them; they are house-packers.
Truly yours,
J. W. HEATHERINGTON,
Liforama,
Bellaire, Ohio.

To the Editor.
Sir: Could I get any advertising matter for "FROM THE BOTTOM OF THE SEA," which I am going to run on Thursday evening, April 11th. The Imp Films have the people enthusiastic; crowded houses every evening, we use three a week.
Yours truly,
H. S. JENNINGS,
Philadelphia, Pa.

To the Editor.
Sir: "The Implet" is great, so are Imp Films. Enclosed find 50 cents for photos.
Best wishes,
GALLAGHER BROS.,
Litchfield, Ill.

To the Editor.
Sir: "The Implet" is O. K.
Truly yours,
BROOKER & SON,
Murray, Ohio.

To the Editor.
Sir: Your "Implet" is great. I have cut out the pictures and placed them in my lobby under glass cover, which attract patrons and interest the public.
Yours,
BIGGER & BIGGER,
Cincinnati, Ohio.

To the Editor.
Sir: I like "The Implet" and read every word in it every week, and then keep it on file.
Truly,
J. P. BERGER,
Majestic Palace,
Philadelphia, Pa.

To the Editor.
Sir: I am receiving "The Implet" each week. It's a dandy little paper. Keep the good work up.
Yours truly,
L. A. ELDRED,
Corunna, Mich.

To the Editor.
Sir: Hard to get Imps here. Don't fail to send "The Implet"; they miss me often.
Truly yours,
ED. JACKSON,
Wolcott, Ind.

May 9, 1912.
To the Editor.
Sir: I am writing this letter to ask a great favor of you and to tell you that I think "The Implet" is the sweetest little Motion Picture Paper that I have had the pleasure of receiving and reading. You certainly are a booster, but then you are putting out a grade of photo plays that are far above the standard and can't be boosted enough, so keep the good work up.
Very truly yours,
L. A. ELDRED,
Carunna, Mich.

March 31, 1912.
To the Editor,
Sir: I am sending photograph to show you how we feature a "worthy" picture. "From the Bottom of the Sea" cannot be too strongly featured; it's a great picture.
Yours very truly,
J. M. LEWIS,
Princess Theatre,
El Paso, Texas.

April 2, 1912.
To the Editor,
Sir: Thanks for "The Implet" and the sight of your facade with all the New York improvements. The "Implet" is interesting reading and I am glad to see you in so congenial a field.
Yours faithfully,
J. A. TENNANT,
New York City.

"THE IMPLET" TRADE DIRECTORY

Following is a first list of advertisers from whom readers of "The Implet" may order motion picture theatre supplies:

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Decorators' Supply Co.2549 Ascher Ave., Chicago, Ill.

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Chas. L. Kiewert.....165 Greenwich St., New York City
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Wisconsin Lumber Co.New London, Wis.

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American Moving Picture Mach. Co....102 Beckman St., New York City
Edison Moving Picture Mach. Co.....Orange, N. J.
Enterprise Optical Co.564 W. Randolph St., Chicago
Nicholas Power115 Nassau St., New York City
Simplex Co.East 14th St., New York City

PROJECTION SCREENS

American Theatre Curtain Co.Main & Chestnut Sts., St. Louis
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RAW FILM

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Eastman Kodak Co.Rochester, N. Y.
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Utility Transparency Co.1733 West 9th St., Brooklyn

THE PERIL

The Great Imp Military Picture for Decoration Day

¶ The Imp Films Company will release on Decoration Day a fine military drama, entitled "The Peril." The plot of this story is intensely strong, and it centers around the attempt of a foreign spy to secure papers relative to the disposition of the guns in a fort which is of great strategic value. The military and fort scenes in this picture are wonderfully realistic.

¶ King Baggot is seen in the character of a captain, who meets with many surprising adventures in the execution of his duties, and in his courting of a pretty girl whose father is commandant of the fort.

Imp Pays and Imp Progresses

IT WAS THE IMP

which paid a stiff price to the Russian Countess de Swirsky to get 500 feet of her marvelous Russian dances---something totally new for moving pictures. See that you get this film.

IT WAS THE IMP

which paid a stiff price to produce "Shamus O'Brien" in order that this Irish classic could be shown in Independent moving pictures.

IT IS THE IMP

which helps the great crusade against "loan sharks" by producing "The Loan Shark." Every theatre showing this film will win the public favor. Will you get this film *or an excuse?*

IT IS THE IMP

which produces "A Millionaire for a Day," that corking good comedy which shows the people "how it feels to be rich for a day." Will you get this film *or an excuse instead?*

IT'S ALWAYS THE IMP

which does the big things in a big way; and the timely things at the right time. It's always the Imp that keeps your programs alive and spends money lavishly to make you proud you're Independent.

WHERE IMP FILMS ARE SHOWN

Princess Theatre, El Paso, Texas.



THE RAINEY AFRICAN JUNGLE PICTURES.

(Cholly Knickerbocker in N. Y. American.)

You should see the moving-picture show that Paul J. Rainey has brought back from Africa. It beats all the zoos hollow. Rainey vows that hunting with a cinematograph is as good sport, at least, as hunting with a rifle. All unconsciously, the beasts of the German East African jungle posed for the picture machine, which was hidden in a "blind" near a pool to which they came to drink. Elephants with their young, baboons by the hundred, spindle-legged giraffes, fierce rhinos, shrinking deer, zebras---innumerable beasts are pictured, "disporting themselves, each according to its nature."

It's likely that the pictures will be shown in the drawing rooms here, and mighty instructive they are; you could go to a dozen menageries or read a hundred tiresome natural histories and not learn a quarter as much as from them. Men tell me that Rainey's expedition cost him \$200,000 at least, and that he says he never spent money to more enjoyment and profit.

"AN ELEGANT SOUVENIR."

We compliment Mr. Fichtenberg, of the Fichtenberg Enterprises, owning and operating a string of M. P. Theatres in New Orleans, Vicksburg, Miss., and Houston, Texas, on an extremely refined souvenir of the opening of his "Isis Theatre," at Houston, Texas, on April 18th.

Evidently a scholar was at work in the compilation, as the reader is first of all told all about the mythological goddess from which the new theatre derives its name, and then we have an excellent description of the house; some details of the great pipe organ, which has been installed therein; portraits of the principal members of the staff and then particulars of the daily performances.

We are pleased to see that music is featured in this beautiful theatre, which, according to the illustration, certainly deserves its title of "The Theatre Beautiful."

PICTURES IN PLANT AND FLOWER STUDY.

Superintendents of schools throughout the United States will be asked to include moving picture lectures showing the growth and care of plants and flowers in the regular school course in the near future. The request will come from the National Plant, Flower and Fruit Guild, which held its annual meeting recently at the residence of Miss Leary, No. 1032 Fifth Avenue, New York, and decided to urge the adoption of practical floral culture in all public schools.

THE "SPEEDER" LIST IS FOR IMPLET READERS

Are you using it ?

FREE SERVICE FREE

We have decided to install a separate department for looking after the wants of our readers, free. We can now assure prompt attention to inquiries---speedier than any other publication in the country.

We've got a "Speeder" list. This is made up of dealers in theatre supplies who assure rapid fire attention to inquiries. All an exhibitor need do is write the "Speeder Dep't." of the Implet what he needs, and he will, in a jiffy, receive the best prices in the market.

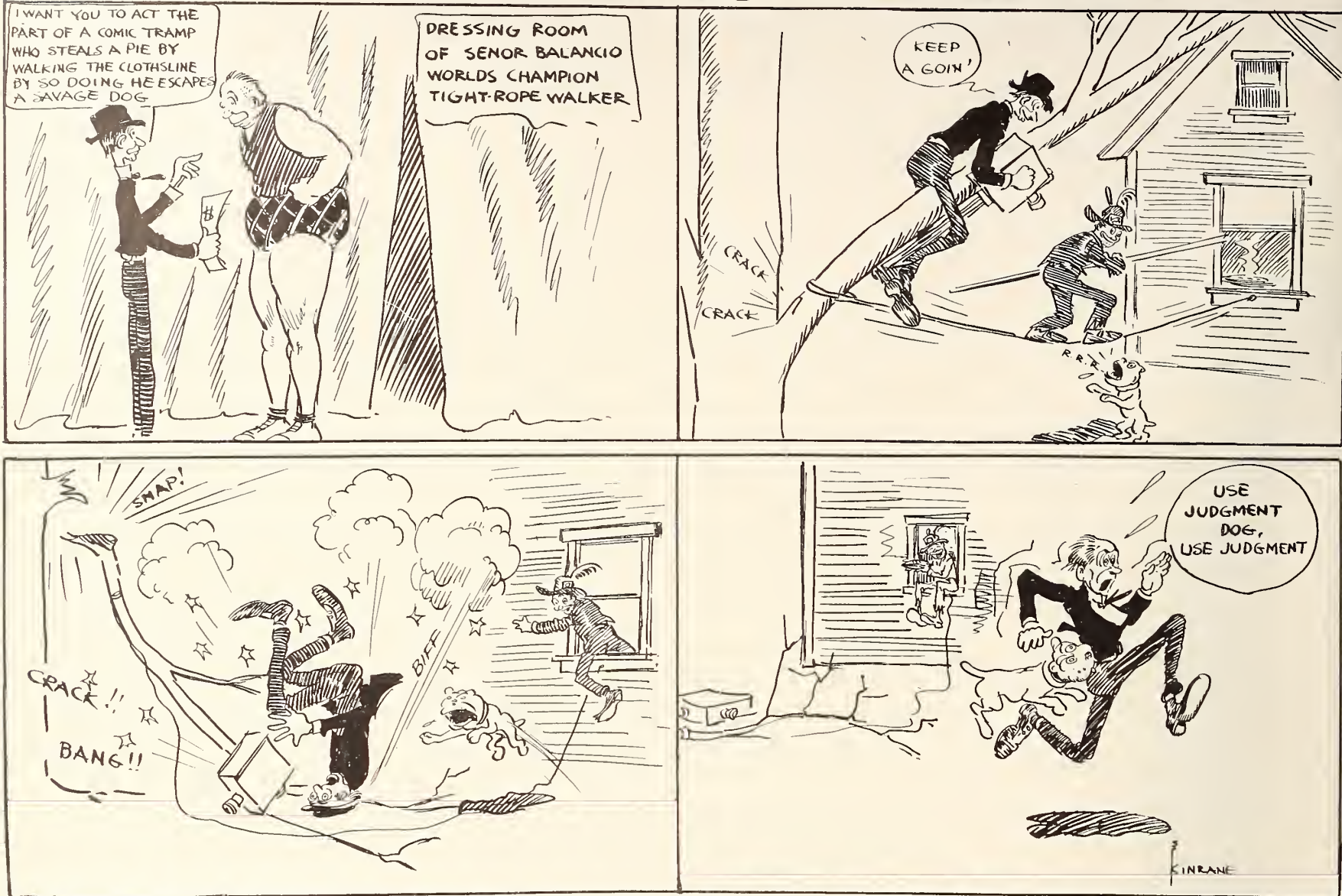
This is a free service to exhibitors, made necessary by the dozens of requests for information that come in every week.

The Implet is tickled to do it for you.

THE ADVENTURES OF MR. ALMOST BUTT

Copyright 1912 Carl Laemmle

He ALMOST Gets a Great Moving Picture This Time, BUT—



"THE CRUSADERS" or "JERUSALEM DELIVERED"

A Three-Reel Feature of Tremendous Interest--A Great Historical Subject.
Marvelously staged and enacted by the World's Best Actors.
The story of the Holy War waged in Palestine between
the Christians and the Saracens.

Eight Sheet,
Three Sheet and
One Sheet Posters and Heralds.

JUST A FEW DESIRABLE STATES OPEN

Wire, Phone or Write Today

Exclusive Rights
to
Live State-Right Buyers.

COLONIAL BUILDING
PHONE RIVERSIDE 4914



Columbus Avenue and 101st Street
NEW YORK CITY

"THE DEATH SHIP" ✠

or, "THE WRECK OF THE AURORA"
THE FILM OF A THOUSAND THRILLS! STATE-RIGHTS, 15c. a Foot
NO EXTRA CHARGES

Secure valuable, exclusive State-rights before it is too late. Wire, phone or write today sure. Three-sheet and two different one-sheet posters, beautiful heralds and still photos. We hold certificates of registration of our copyright of this film, dated February 128, 1912, Class J, No. 166,714 and will prosecute all infringers or dupers to the fullest extent of the law.

COLONIAL BUILDING
Phone Riverside 4914



Columbus Ave. & 101st St.
NEW YORK CITY

Real Photographs of Imp Players

We have for disposal a few real photographs (that is beautiful surface prints) of some of our Imp players. There is King Baggot, whose picture is 11½x9½; there is W. R. Daly represented on a 9x7 picture, and H. S. Mack also a 9x7. The number of these photographs is limited. They are as good as the celebrated theatrical photographer, White, of Broadway, can make them. We are selling them at 15 cents each. Send your orders, and the money to cover cost, to the Imp Films Co., 102 West 101st Street, New York City.

Trapped

Trapping, shooting, fighting for life with enraged wild animals at bay--5000 feet of the **most marvelous views ever taken** with a moving picture camera are shown in

Paul J. Rainey's AFRICAN HUNT

(Copyright 1912)

State rights won't last long. Wire at once, making offer for your state, to

THE JUNGLE FILM CO.
100 West 101st Street, New York

POPULAR
PICTURES

OF IMP
STARS

The
Snap
of the Year!

Only
50c.
per SET

BRICKBATS and BOUQUETS

This is the title of a book which we are mailing free to any one who will take the trouble to write for it to The Imp Films Company, No. 102 West 101st Street, New York City. It is a book of about 60 Pages, and the contributors to it are Independent exhibitors all over the United States and Canada. This is how we made the book: We sent out a circular to exhibitors, asking them if they were, or were not, in favor of Three Imps a Week. We also asked them to state their reasons one way or another.

The book is of general, as well as of particular value. We have printed the "Brickbats" as well as the "Bouquets." We have been fair in the interests of The Imp Company; we are fair in the interests of the general film business. Mr. Exhibitor and Mr. Exchange Man, let us send you a copy of "Brickbats and Bouquets."

THINK OF IT!



Actual Size of Each Photo
5½ x 8½ in.

THIS complete set of PROCESS PEBBLED PRINTS of Imp stars for the insignificant sum of 50c. It's the biggest bargain and the softest snap ever offered you. Buy one set for yourself and you'll quickly see how easy it will be to sell other sets to your patrons who are enthusiastic over Imp actors and actresses. Tear off coupon, fill in the blanks, enclose with the proper sum of money to cover as many sets as you want at 50c. per set, write your name and address plainly and---mail at once to the

IMP FILMS CO.
102 W. 101st ST.
NEW YORK

Imp Films
Co.

102 W. 101st ST., NEW YORK, N.Y.

Gentlemen:

Enclosed find \$.....for
which please send.....sets of
photos of Imp stars as described in the
advertisement from which I cut this coupon.

Yours truly,

Name.....

Address.....

FOR SALE!

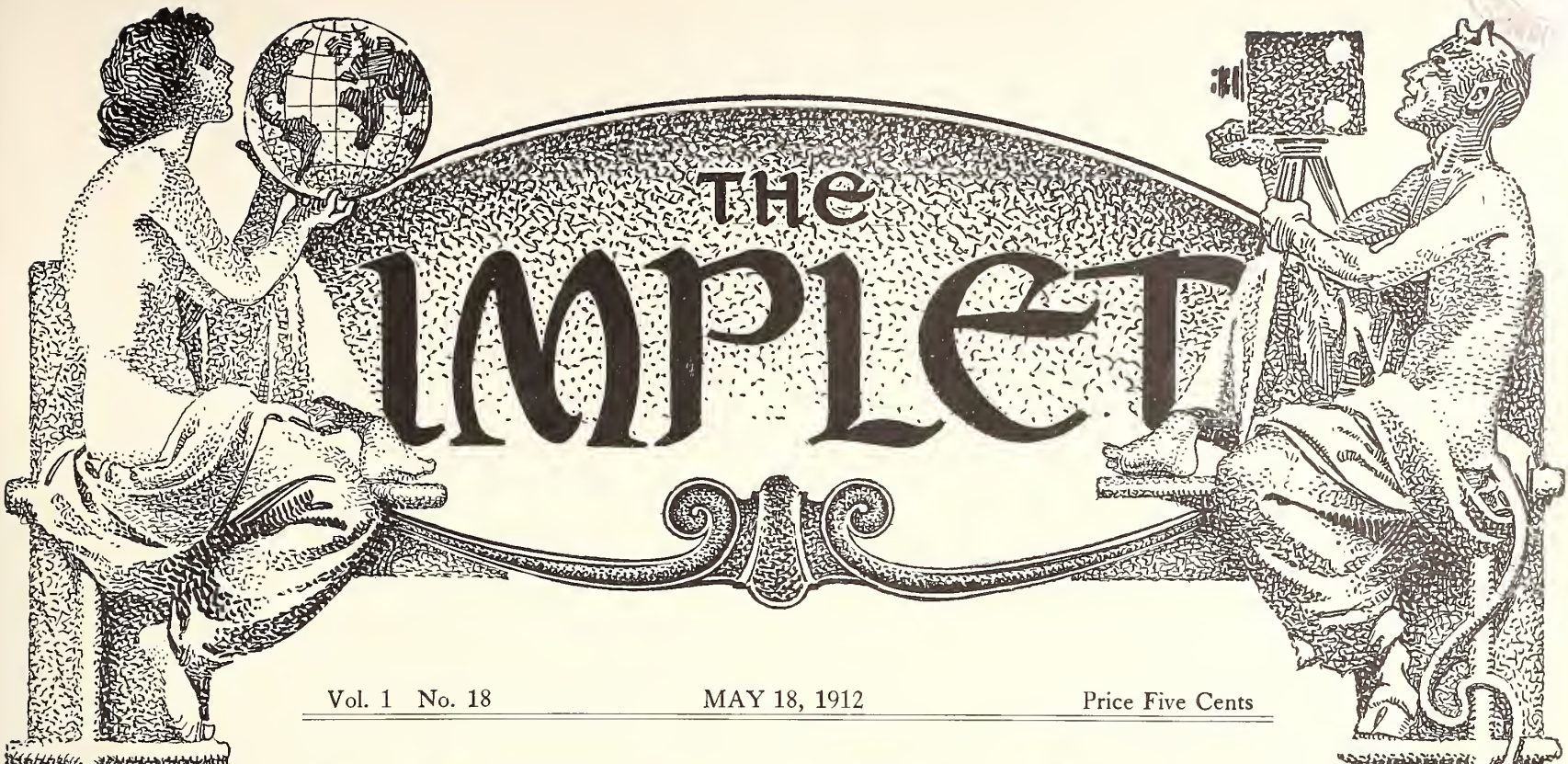
The Laemmle Film Service

(By Carl Laemmle)

In order to devote my entire time and thought to the Imp, I herewith offer for immediate sale all Laemmle Film Service offices, stock, equipment and good-will to the highest bidders. I will sell the different branches separately or in a lump. The offices are *Chicago, Minneapolis, Omaha and Des Moines*. Each is prosperous. Each has a regular franchise from the Sales Co. Each is managed *successfully* by the men now in charge—the Laemmle organization which represents years of *picking and choosing*. The new owners of my exchanges could do no better than continue these men in office, provided the men in question are willing.

It has taken me eighteen months to make up my mind to sell my exchanges. It means a wrenching of heart-strings. It means giving up the business on which I *founded my success*. I *won't sacrifice it*. I want a respectable price for it, but a price which will permit the purchasers to make a *handsome interest* on their investment. If you are not fixed to take advantage of this opportunity yourself, pass the word along to any moneyed friends of yours who seek to enter the moving picture field *on the ground floor*.

I have lived ten years in the past five, trying to give attention to the Imp and to my exchanges, until the Imp has grown to such world-wide importance that it is a tremendous problem in itself—a vast business with endless ramifications. The Imp spends *eight to twelve thousand dollars per week* in America alone. I can't spend that money to best advantage if my time is divided between the Imp and my exchanges. Whoever buys the Laemmle Film Service exchanges will have exactly the same opportunities to make money that I have had. The Imp *has never favored* the Laemmle exchanges and *never will*, no matter who owns them. I have jealously kept my promise, made when I organized the Imp company, that the Imp would be managed without fear or favor. I have kept the two concerns divorced absolutely, though I've given part of my time to each. If you buy the Laemmle exchanges you buy a *solid, substantial, profitable business*—nothing intangible, nothing unsafe or uncertain. *First come, first served.*



Vol. 1 No. 18

MAY 18, 1912

Price Five Cents

Aim and Object of "The Implet"

The principal aim and object of "The Implet" is to help the exhibitor. That stands to reason. We want to help him to make as much money as possible out of showing Imp films. That also stands to reason. Our business in life is to chiefly sell Imp films, and the more we can persuade the exhibitor to demand Imp films the more Imp films we shall sell.

We are in the business for what there is in it, as well as for the love of it.

And so are you, Mr. Exhibitor.

We pass a great deal of our time in studying the hosts of letters which reach us from exhibitors, indicating what they desire in the way of quality of picture, literature, and other aids to business.

Recently, by means of "The Implet" and by the matter that is reproduced from its pages, we have come forcibly to the conclusion that what the exhibitor likes and needs is given him at their best in this number of "The Implet."

In the first place, we have a lobby display for each release.

This he can cut out of "The Implet" and hang up in his lobby. It gives a splendid reproduction of the still picture of a vital part of the film; underneath it is a brief story, telling the public what the film is all about.

These lobby displays appeal directly to the public, who pass your theatre, Mr. Exhibitor, or who come into the theatre; the lobby display is for the man who runs and reads.

Now, there is the newspaper reading notice in this number, besides the lobby display, so that you have a cast of characters in each play; you have a scholarly write-up of each play; you have matter for an advertisement of each play.

What is the object of all this matter?

The write-ups and the casts of characters are for you, Mr. Exhibitor, to hand to your local paper. Be sure the paper will print it, because it does not over-advertise Imp pictures; it deals with them in a dignified, readable, intelligent fashion.

Then there is the advertisement. This advertisement crystallizes the main feature of each film. If you cut it out, print it in your local paper with the name and address of your theatre regularly it will regularly draw patrons to your theatre.

Now what the Imp wants you to do is:

- (1) Systematically exhibit the Imp lobby display.
- (2) Systematically send the write-up of each Imp picture to your local paper.
- (3) Systematically advertise Imp films as we suggest you should advertise them.

If you will do all this week in and week out you will largely augment the attendance at your theatre.

At present the great public visits moving picture theatres of its own volition; the exhibitor does little or nothing outside his theatre to attract the public, but if he will use the columns of the newspapers in the way that we suggest he will be surprised at the enormous number of new patrons who will come to his theatre.

There are other ways in which each number of "The Implet" is being made useful to the exhibitor. Advance particulars of forthcoming Imp releases are given; there are also the releases of other Independent manufacturers.

If there is any other respect in which the reader thinks that "The Implet" can be made to serve him, and he will let us know, we will endeavor to meet his wishes.

DEMAND

"THE PERIL"

The Great Imp Drama Release

Thursday, May 30th]

102 West 101st St.
NEW YORK CITY

The "Implet"
The Moving Picture Newspaper
 Edited by THOMAS BEDDING
 COPYRIGHT 1912 BY IMP FILMS CO.
 Published at 102 W. 101st St., New York
 SUBSCRIPTION PRICE, \$1.00 PER YEAR
 SINGLE COPY, 5 CENTS

THE LESSON OF THE TITANIC.

The fact that many cities in the United States have barred the exhibition of real and fake pictures of the "Titanic" carries its own lesson. It is this, that the public will not any longer stand for the gruesome, sensational and the morbid in the moving picture.

The loss of the "Titanic" was a calamity which struck into thousands of homes. It created world-wide sorrow, as much sorrow as a great battle or some other catastrophe might have done.

And, consequently, the general feeling being one of sorrow, it was, to say the least of it, in bad taste for many men in the picture business to make capital out of that feeling.

There may be some excuse or explanation for the exhibition of pictures of purely local disasters. Take the case of the Messina earthquake. The camera men were busy whilst the buildings were falling.

The pictures excited great interest and sympathy in this country, but not anything like the degree of sorrow that the "Titanic" disaster did, because the Messina earthquake was purely local and national, whilst the "Titanic" disaster, as we have pointed out, was of general interest and created universal sorrow. It is a matter of degree. We are all human and can contemplate with the minimum of emotion the happenings, joyful and sorrowful, a long way off. But when those happenings are nearer to us and touch each and every one of us, as the "Titanic" disaster did, the less we are reminded of them the better for our peace of mind.

When the "Carpathia" steamed away after her mission of mercy the subject of the "Titanic" was tabooed amongst her passengers.

We think that there should be a censorship of subjects of topical interest for the moving picture screen.

It was suggested that the Imp Films Company make a "Titanic" picture, but we declined on the ground above stated.

We think it would have been prudent if other manufacturers, large or small, had also declined.

The moving-picture theatre does not exist for making money out of the gruesome and the morbid, but rather for the purpose of giving the public something elevating, humorous, entertaining and moral; something that will uplift and not depress. That is why we object to these "Titanic" pictures, faked and otherwise, and why "The Implet" desires to go on record as endorsing the action of the various city authorities throughout the country in barring pictures of the disaster.

CASTS OF THE IMP PLAYS.

"A Cave Man Wooing."

(Imp Comedy. Release, Monday, May 20, 1912.)

Written by B. M. Connors.
 Produced by Otis Turner.

George King Baggot
 Sam William Shay
 Prof. S. Strong W. R. Daly
 Clarice Violet Horner

"The Clown's Triumph."

(Imp Drama. Release, Thursday, May 23, 1912.)

Written and Produced by Herbert Brenon.

Mimi Vivian Prescott
 Ravelle Herbert Brenon
 Hon. Richard Newton Frank Crane
 Madam Rabinier Rolinda Bainbridge
 Dr. Bryne H. S. Mack
 The Market Woman, Florence Ashbrooke

"The Maid's Stratagem."

(Imp Comedy. Release, Saturday, May 25, 1912.)

Written by M. Hope.

Produced by F. A. Thomson.

Bridget Kelley Vivian Prescott
 Mrs. Warner Rolinda Bainbridge
 Stuart Mason H. S. Mack
 The Butler J. R. Cumpson

Projection Lens.—J. Doyle, Allentown, Pa., writes: "Where can I buy lenses for projectors? I recently bought an old Pathe machine, but it has not got a lens on it." In reply: From the Bausch & Lomb Optical Company, Rochester, N. Y., or Gundlach-Manhattan Company, Rochester, N. Y.

The Rainey Pictures.—Subscriber asks: "Who is this J. C. Hemment that is referred to in connection with the Rainey pictures? Is he a moving picture man?" In reply: Mr. Hemment is a photographer of many years' standing, who turned his attention to moving picture work a few years ago with eminent success.

Independent Theatres in New York City.—W. C. asks: "Where can I see your Imp pictures somewhere near the centre of things in New York City? Most of the houses seem to run licensed pictures." In reply: Webers' Theatre, Broadway, is now independent. You can see Imp pictures there. If you do not see them, ask for them.

The late W. H. Harbeck.—W. H. J. writes: "I hear that the late Mr. Harbeck left a great many very fine moving picture negatives of Canada. Can I get access to them?" In reply: Mr. Harbeck's address was Seattle, Wash. A letter addressed there will probably find his legal representatives.

Substitutes for Celluloid.—Pyro writes: "As you keep posted on moving pictures progress, would like to learn if there are substances like

celluloid which could be used for moving picture purposes which are not inflammable. In other words, something which has all the good properties of celluloid without any of its drawbacks." In reply: We are aware of some such substance; it looks like celluloid, differs chemically from it, is not inflammable and is flexible. This may be made commercially soon and placed on the market. On the other hand it is improbable. The Eastman Kodak Company, of Rochester, are supplying the world's market with something like five hundred million feet of celluloid a year. So that there would be some competition to face.

The Ansco Company.—L. C. Q. writes: "Is it true that the Ansco Company is about to put raw stock on the market?" In reply: We have heard so; recently there was a contradiction. They are said to be entering the business of moving picture making.

The Scarlett Company.—W. B. R. writes: "I see there is a Scarlett Picture Company, of Philadelphia, advertising for scenarios. Do you know anything of them?" In reply: No; perhaps some reader may supply the desired information.

Moving Pictures in the Home.—J. Quill writes: "Is it possible to get a motion picture of a wedding ceremony in one's home for preservation?" In reply: Perfectly possible. Any of the manufacturers would, no doubt, be glad to quote you for the work.

Tinting.—M. E. Lynn writes: "Some pictures that I see are colored in parts, blue, golden, green, red. How is this done?" In reply: Roughly, by immersing the printed positive in a solution of an aniline dye of the required color.

Binders for "The Implet."—Mrs. X. asks: "Have you a binder for 'The Implet'?" In reply: We advertise one in this issue.

Book About the Moving Picture.—B. Field writes: "I want a readable book about the moving picture, something that will tell me how they are made, etc. Is there such a book?" In reply: Yes; a book by F. A. Talbot, reviewed in No. 16 of "The Implet." It can be obtained of J. B. Lippincott Company, Publishers, Philadelphia.

Name of Picture.—H. Macpherson (Amherst, N. S.), writes: "Some two years ago I saw a picture with King Baggot in the lead, of which I desire to learn the title. It concerned a young woman who met with an accident and the doctors announced she would die unless some person would give up a certain amount of blood in order to restore her strength." In reply: The name of the story is "TRANSFUSION."

Simplex Machine.—J. O. B. writes: "Who makes this machine?" In reply: The Precision Machine Company, 317 East 34th street, New York City.

"THE IMPLET" CONGRATULATES PRESIDENT NEFF.

Mr. M. A. Neff, president of the Motion Picture Exhibitors' League of America, sends us a quotation from a Cincinnati paper, which we print elsewhere, showing how the local exhibitors succeeded in averting one or two needless interferences of liberty of action. President Neff adds: "You will note that the Motion Picture Exhibitors' League is alive, and there will be no more unjust class legislation enacted without protest from the members of our League."

"The Implet" will always be glad to hear from presidents of State Associations or individual exhibitors, who are instrumental in ameliorating the condition of exhibitors in local conditions or crisis.

"SHAMUS O'BRIEN" IN EUROPE

Our two-reel feature picture, "Shamus O'Brien," which created such a phenomenal sensation in the United States, is in course of present release in the British market. The picture was well and favorably reviewed by our English contemporary, The Kinematograph Weekly, and generally described as an Imp masterpiece.

From all accounts it will be a tremendous success in the British Isles and colonies, where the story of Shamus O'Brien is more clearly understood than it is in other parts of the world.

For example, in Continental Europe the inner meaning of the story cannot possibly be as clear to the people as it is to those of British origin. Nevertheless, we anticipate that "Shamus" will have a great success in Germany and other countries.

It is worthy of note that at the present time we are constantly receiving letters of commendation from exhibitors who are delighted with this picture of "Shamus O'Brien," who state the picture is appreciated by their audiences.

In like manner we are receiving words of praise for one released as far back as last October, "From the Bottom of the Sea," which is also being exhibited in Europe with great success.

We anticipate a similar, and possibly a more favorable, reception for "Lady Audley's Secret," which is to be released forthwith.

THE MOTION PICTURE EXHIBITORS' LEAGUE SCORES A VICTORY AT CLEVELAND.

What is looked upon by Cincinnati moving-picture exhibitors as a victory over the rulings of Building Commissioner Rapp was achieved when Council Committee on Public Safety adopted a motion recommending that existing moving picture theatres be granted a renewal of their licenses when they expire until a new ordinance regulating those places can be agreed on.

The matter under consideration was an ordinance requiring that the vent pipe in moving picture booths be enlarged from 8 inches to 16 inches, in order to permit of the installation of a fan to exhaust the bad air from the theatre; and also requiring the use of a certain patented magazine in moving picture machines, which, it is claimed, shuts automatically and prevents fires.

Building Commissioner Rapp and his deputy, Mr. Sturtevant, were present, as were also about a hundred moving picture exhibitors and operators. A number of picture machines were brought before the committee to demonstrate how they work.

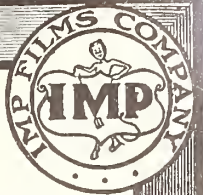
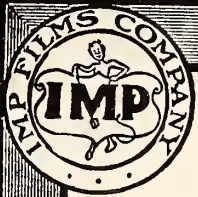
Arguments against the proposed ordinance were made by M. A. Neff, president of the Motion Picture Exhibitors' League of America; Charles T. Beeching, a theatre owner; Attorney Haarmeyer and others. They declared that a fan would create a draft which would be very dangerous in case of fire, and that it would endanger the health of the operator by drawing the bad air into the booth.

Mr. Neff declared that an ordinance requiring the use of a patented magazine in the picture machines would be unconstitutional. He said Cincinnati has more moving picture shows than any other city in the country, that the rules here are the strictest in America, and the license the highest. Moving

picture shows, he declared, are the greatest known factor in education and should be encouraged. He complained that under every new administration the moving picture shows are subjected to all kinds of orders to make changes and as a result "they don't know where they are at." He declared that the alleged danger of fires from films has been greatly exaggerated, and that there have been but few such fires in this country. This was denied by Deputy Building Commissioner Sturtevant, who said he knew from personal experience in his present position and from his former connection with the Fire Prevention Bureau that there have been many fires in this city due to moving picture films.

A number of exhibitors complained of the present building code and suggested that they ought to be modified, and also urged that some action be taken to assure them of the renewal of their licenses on theatres severity of the requirements under the laws that have been in existence for a long time. Member Sawyer, of the committee, suggested that the exhibitors draw up an ordinance embodying their ideas for regulating moving picture houses and submit it to Building Commissioner Rapp for his approval, and when they have agreed on an ordinance it can be presented to Council for passage. He declared that picture show owners have property rights which ought to be respected, and that no ordinance should be retroactive—that it should apply only to new theatres and not to existing ones.

A motion was then made that Mr. Rapp be requested not to interfere with any of the existing picture theatres, or refuse to grant renewal of their licenses, pending the passage of a new ordinance to regulate them. Chairman Deal put this motion, and it was unanimously carried. This pleased the picture exhibitors so much that on motion of Mr. Neff they at once tendered a vote of thanks to the committee.



A CAVE MAN WOOING

A sparkling comedy with King Baggot at his best.

Copyright 1912 by Imp Films Company



A weak and unsuccessful wooer takes lessons in physical culture; becomes strong; defeats his rival and bears off the girl in triumph.

5-20-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



Criticisms of the Imp Films

[The Exhibitor is advised to avail himself of these write-ups in his newspaper and reading notices.] See Editorial Page One.

"A CAVE MAN WOOING."

Imp Comedy Release of May 20, 1912.

CAST OF CHARACTERS.

George King Baggott
Sam William Shay
Prof. S. Trong W. R. Daly
Clarice Violet Horner

This is a comedy in which the four principals, King Baggott, W. R. ("Bob") Daly, W. E. ("Billy") Shay and Violet Horner have parts entirely after their own hearts. King Baggott plays the part of a "sissy" boy, who is beaten by Mr. Shay in the race for Violet Horner's heart. Shay is the strong man and seems to be winning out in the game when Baggott, lured by the advertisement of Prof. S. Trong (played by Mr. Daly), decides to take physical culture lessons.

Here the fun of this comedy starts in furiously. Daly is a master of the art of boxing; he floors Baggott in double quick time, but Baggott sticks to his work, and in two or three months is so proficient at it that he is enabled to floor Mr. Daly with some punches that would have done credit to J. J. Jeffries at his best.

Acquiring physical and moral courage at the school, George (as Mr. Baggott is called in the play) proceeds to put it into practical use. He has made himself a man, and having a man's determination to succeed, he makes small work of the opposition and carries off the girl upon whom he had set his heart. He practically marries her by force, runs away with her, and is pursued by the parents and the defeated suitor.

But, of course, it is too late. The girl, although married, does not realize what

she has done, but when she finds the tie is irrevocable she yields to circumstances, and the picture ends with the probability of love attending the rapidly formed union.

This quaint comedy is played with snap and decision by the Imp Company and will unquestionably be counted one of the funniest plays yet produced.

"THE CLOWN'S TRIUMPH."

Imp Drama Release of May 23, 1912.

CAST OF CHARACTERS.

Mima Vivian Prescott
Ravelle Herbert Brenon
Hon. Richard Newton Frank Crane
Madam Rabinier Rolinda Bainbridge
Dr. Bryne H. S. Mack
The Market Woman, Florence Ashbrooke

In "The Clown's Triumph" there is told a touching and pathetic story of circus life. Ravelle, the clown, befriends a young girl, Mima, who, though she loves him, is temporarily attracted by a comelier rival, and when returning from a dinner with him is refused admission to the circus wagon by Ravelle.

The clown in the course of his career, is called upon to deputize for a confrere, who has fallen sick. And Ravelle's opportunity brings him to a Command Performance at a London theatre, where the King of England and the French President are present.

He scores a great triumph in the midst of which he receives a little note from sick Mima, telling him that her affection for him is unaltered. The clown rushes off to her home, with some flowers which she had sent him, to discover

that she is nearing the supreme crisis of her illness.

She passes over the crisis successfully, and on her recovery there is a presumption that she will be united to her loyal benefactor.

The simple and heart-interest story here detailed is worked out with great care and skill by Herbert Brenon of the Imp Company. The scenes of circus and pantomime life are wonderfully good. You get a representation of the old English harlequinade, and in a part of the picture there is shown an English audience applauding Ravelle's performance.

Herbert Brenon plays the part of the clown, infusing it with real feeling and intelligence. Vivian Prescott is Mima, and the other roles in the play are well sustained.

Possibly to an American audience the harlequinade and other parts of the picture might appear strange and novel, but they may be accepted as accurate.

Unquestionably "The Clown's Triumph" will delight and interest audiences wherever shown.

"THE MAID'S STRATAGEM."

Imp Comedy Release of May 25, 1912.

CAST OF CHARACTERS.

Bridget Kelley Vivian Prescott
Mrs. Warner Rolinda Bainbridge
Stuart Mason H. S. Mack
The Butler J. R. Cumpson

The kitchen revolts, Madame, the mistress of the house, had all the good times, and the best of all times of the season was at hand. She was invited to

a function at which His Excellency, the Governor and Mrs. Governor, were to be present. So it was "some" function. But at the last minute she was cheated of her desire to attend by the illness of her mother, which called her out of the city.

The kitchen got wind of this occurrence. The kitchen gets wind of everything that happens, or does not happen, upstairs, although "upstairs" is generally, or affects to be, oblivious of this fact. The perterst of all maids was a denizen of this particular kitchen. She was pretty, refined, ambitious. And so, borrowing her mistress' attire she boldly impersonated that lady's niece and went to the society function, where, being bright and well gowned, she made a striking social success and won a man's heart.

The clever girl's stratagem had landed her in "soft." Of course, she had reckoned without her mistress—every maid does, because no maid cares for her mistress—and when she got home, full of triumph, she met her Waterloo. The mistress had returned unexpectedly and summarily dismissed the girl.

Was she crestfallen? Never a bit of it. She had won a lover, who was man enough to stick to her and not throw her over because she was only a maid-servant. So the comedy ends with general happiness.

In this bright piece Vivian Prescott shows her comedy acting talents to good advantage. The play is acted with animation and spirit; the settings are pretty, and the offering will undoubtedly be popular.

THE ART OF SILVER-PLATE MAKING.

The Imp split, release of June 1st, includes a short length subject illustrative of the art of silver-plate making. We were granted special facilities for the taking of this film, which shows an interesting branch of industry in actual progress. The various vessels of silver used for domestic and decorative purposes are fashioned so to speak under our eyes. Everybody is interested in silver plate, and will be, we are sure, glad to see how it is made.

BUILDING A CHURCH IN ONE DAY.

The Imp Takes a Picture of a Remarkable Building Operation.

Eight hundred persons worshipped one night last week in Elbethel Methodist Church, of Spartansburg, N. C., which was completely built in one day.

The first nail was driven at six o'clock in the morning by Mayor Augustus H. Kirby, eighty-four years old, who said that the edifice was more handsome than Spartansburg's First Methodist Church, which was dedicated in 1836 and took a year to build.

One hundred and fifty carpenters, painters, paperhangers, plumbers, electrical workers and other artisans, working by a carefully arranged system, had the structure completed by sunset.

By half-past seven o'clock the mission heads were installed, the aisles carpeted, the altar was in place and decorated with flowers, and a piano was in place in the choir loft.

The mechanics agreed that the work was done as substantially as if six months had been put in on the contract.

Eighteen thousand persons watched the spectacle, and the Imp Films Company's men took thousands of feet of moving pictures.

THE PICTURES ARE GROWING BETTER.

(From the New York Sun.)

The bad features of the moving pictures are numerous. Most of the bad features, to be accurate, seem to apply only to the bad pictures—not to the good ones. The bad pictures do, or until recently used to, show things improper for children to see; violence, villainy, vileness, etc. The stage did, too, some times; but children seldom went to the theatre alone; while the movie show prospered on children's pennies.

Besides, these shows do, or did, keep children from their healthy play, strained their eyes with the trying light and used up attention and interest that were needed for their lessons.

But notice that every one of these drawbacks can be done away with while we keep the moving picture for a positive asset in the list of things that improve life. If the films are made better and the number of individual pictures in a five-minute film, for instance, increased, the wobbling and dancing of the image can be done away with and the undue eye-strain prevented. If the right sort of pictures are shown, the minds of school children can be refreshed, not used up. The moving picture, in fact, promises to become a great help in the work of the classroom; many educational films are displayed in the shows as it is; films that you would hardly object to seeing yourself.

A perfected censorship should keep objectionable films off the screens; laws and inspection should make the moving picture houses sanitary and safe.

As for children over-indulging in picture shows, their parents who provide the nickels and dimes should cut down the supply when the young ones go too far. Some children over-indulge in candy; it is a similar case, a matter for parents to control.

MAYOR GAYNOR OF NEW YORK CITY ENDORSES THE MOTION PICTURE AS MORAL AND INSTRUCTIVE.

Mayor Gaynor, of New York City, last week demanded of the Board of Aldermen prompt and decisive action on the motion picture ordinance prepared by experts that he appointed. The Tammany Board of Aldermen last year failed to act on the ordinance, and the present fusion board has not taken any steps to enact up-to-date moving picture regulations. The Mayor wrote the following letter:

"To the Honorable, the Board of Aldermen:

"Sirs—At my suggestion the commissioner of accounts made a careful study of the conditions of the moving picture shows in the city of New York. This was brought about by many complaints which I had received. He submitted his report on March 22, 1911. I appointed a committee of citizens to examine carefully into the whole subject and to report a proposed ordinance for the government of these shows. They completed their work and reported the ordinance, which was duly submitted to your honorable body. The matter is one of such importance that I have thought it proper to address to you this special communication thereon. It seems to me that the ordinance is well thought out and should receive favorable consideration and be passed by you. I do not undertake to say that it is perfect. I dare say that you may find that it needs certain changes or amendments. All that I urge is that the ordinance be considered and passed as it is, or with such wise amendments as you think proper. These shows are a great solace and the source of much entertainment and education to the whole community. They are attended by all kinds of people, and especially by those who cannot afford to attend more expensive places of amusement.

The pictures shown are moral and instructive. The great outcry of certain uninformed persons against them which existed not long ago has subsided. Our part is to safeguard these shows in all respects, physical, mental, and moral, by a good ordinance.

"Respectfully,

"W. J. Gaynor, Mayor."

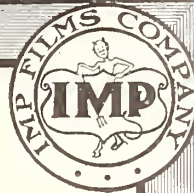
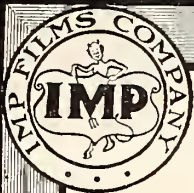
The committee on laws and legislation of the Board of Aldermen will be asked to take the matter up at once.

INDEPENDENT RELEASE DATES.

Sunday—Eclair, Gaumont, Rex.
Monday—American, Champion, Imp, Nestor.
Tuesday—Eclair, Powers, Republic, Thanhouser.
Wednesday—Ambrosia, Champion, Nestor, Reliance, Solax, Animated Weekly.
Thursday—American, Eclair, Gaumont, Imp, Rex.
Friday—Bison 2-Reel Subjects, Lux, Solax, Thanhouser.
Saturday—Great Northern, Imp, Powers, Nestor, Republic, Reliance.

LICENSED RELEASE DAYS.

Monday—Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.
Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.
Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.
Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.
Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.



THE CLOWN'S TRIUMPH

Humor and pathos of stage life.

Copyright 1912 by Imp Films Company



A clown rescues a girl waif; falls in love with her; is parted from her, but is finally united to her in the hour of his success.

5-23-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



Humor of a Film Exchange

(We are indebted to our contemporary, The E-M-Press, published at Faribault, Minn., for the following exceedingly humorous concept of what happens amongst the staff of a film exchange in the course of a day's work. It is real funny.)

Every time we cum to town

The boys they start kickin' our dawg aroun'.

Makes no difference if he is a houn',
They gotta stop kickin' our dawg aroun'.

Minneapolis, Minn.

Mr. E-M-Press:—

Whoops! Say, s'pose you wonder how we got into Minneapolis. Well, you know that dawg he done it. You see, the night he got blowed up, we didn't knowed where he went. But, say, do you know they even get the E-M-Press up here, and a feller he seen the dawg here goin' into a picter show an' he sent me a telegraf an' so we cum up here to get the dawg. And by golly, we're havin' some hot time up here. We went up to look at Laemmle's Film Company Exchange where you get your films from; an' say, they got the biggest place what we never saw. An' busy! Glory; they do a lot of work, an' business up here. There they was a-sendin' out hundreds of shows all over the country an' gettin' all kinds of new picters.

They've got some fine, up-to-date place here, with a big film cleaning plant to clean films what cost thou-

sands of dollars, an' they got lots of hired help, too, to fix up the films in a first class shape.

Say, you ought to heard what funny talk they talk up here in the Film Exchange. I an' the dawg, we couldn't hardly understand it. This is a sample of some of the talk. Some girls what was inspectin' films was talkin':

Oh, girls! I had the most loveliest time with Harry las' night. Wel, I should say! We went down to the skatin' rink and Harry bought two sticks in 'em, but I cudden't see nuthin' but straws.

Char-lee, hand me number four-thirty-two. No! I don't either mean four-twenty-three. Skidoo your own self. I guess I know four-twenty-three is that bad man from Texas and Maude Adams' brother's wife acts in it, so there now!

Oh, cheese an' crust; jis' look at them there sprockets. That operator at the Imp-ress in Fareebolt mus' uv shot that film with a gun. For goodness' sake, girls! Come here! Come here! Come here! an' jus' look at the oil spots on this. "Wrecks" film. Sure, it's enuff to make a salad!

Char-lee, give muh a clean rag. No, I don't want to chew it; I jus' want to wipe this film with it.

Say, girls; d'ye know how they take off oil spots over to—'s exchange? Well, listen. They jis' rub

'em all over the film. Simple, hain't it? Watch me do it.

Char-lee, what time is it?

Say, Maggie, I was on the Lyrick stage the other mornin' with Harry. You know he's janitor there now. Well, what d'ye think! That dirty operator he was in his buth, an' he trowed a spot-light onto me so't all the stage hands could jis' look right thro' my linggery. I wudden't a-cared so much if I'd a-had my Sunday ones on.

Oh, pshaw! Here's a kissin' scene without no sprockets. Guess I'll have to cut it out. Mebbly I could side-patch it. I do so hate to cut out them kissin' scenes.

Char-lee! O, C-h-a-r-l-e-e! Did you wash that three-hundred-and-five? You know it ain't ever been washed none yet. What? Me wash it! Well, I guess not! When I wants to be a wash lady I'll git a job in a lawndry.

You'll tell the manager—tell him!—tell him!—tell him! What do I care! He hain't the hull thing 'round here. Fire me? Well, I guess nit! I know sumpin' 'bout him that—that—jis' try it! that's all.

Say, Char-lee; what time is it?

Say, hain't that lazy expressman came yet? 'Pon my soul, he gets to come later ev'ry day.

Gee, cats! but this is rotten cement! I wonder what's in it?

Say, Char-lee, I as't you, as a lady, what time is it? Is it ———. Gee!

Hurry up, girls! Maggie, gimme a coupla pins. You kin bet your sweet life I don't make no more patches today. Jis' lookit my han's! Hain't they a sight? 'Fore I kin clean 'em it'll be past blowin' time, so I guess I'll quit.

Well, it's me for the roller rink again to-night. S'long girls. Good-bye, Charley.

Say, that's th' way they was a-goin' on. So me an' th' dawg we looked aroun' a little while longer. Say, they got that big Titanic Disaster in motion pictures. It will be in here nex' Friday and Sat., May 3 and 4, an' they will send it right down to you in th' afternoon so you kin show it Friday and Saturday. They was goin' t' send it for Wed., May 2d, but they cudden't get it all made in time. Well, it's gettin' late, so me an' the dawg is a-goin' to close. An', say, we will start for Faribault this week, so we will be there Wed. about. Say, I hears them B. P. O. Elks is a-goin' t' have a Minstrel show down there in Faribault nex' Wed. and Thurs. Gee! I bet it's a-goin' to be great as ever. So, s'long. Will see you next week.

ST SLOWCUM AND DAWG.

P. S.—Bryson, of Laemmle's, tells me to tell you he will have Nicholas Nickelby down there for Thurs. and Fri., May 2 and 3. Say, this is some picture, too.

S. S. AND D.

LIST OF THE INDEPENDENT MANUFACTURERS.

American Film Manufacturing Co., Ashland Block, Chicago, Ill.
Carlton Motion Picture Laboratories, 540 W. 21st St., New York City.

Champion Film Company, 145 W. 45th St., New York City.

Comet Film Company, 344 E. 32d St., New York City.

Eclair Film Company, Fort Lee, N. J.

Imp Films Company, 102 W. 101st St., New York City.

Lux Film Company, 10 E. 15th St., New York City.

Majestic Motion Picture Company, 145 W. 45th St., New York City.

Nestor Film Company, 688 Avenue E, Bayonne, N. J.

New York Motion Picture Company, 251 W. 19th St., New York City.

Great Northern Film Company, 7 E. 14th St., New York City.

Powers Motion Picture Company, 511 W. 42d St., New York City.

Republic Film Company, 145 W. 45th St., New York City.

Rex Motion Picture Company, 573 Eleventh Ave., New York City.

Solax Company, Congress Ave., Flushing, Long Island.

Thanhouser Company, New Rochelle, N. Y.

TWO-REEL SUBJECTS.

To the Editor:

Allow us to compliment you on your great production of "Shamus O'Brien." We had the pleasure of running this today, and it is considered by our patrons, as well as ourselves, to be the best two-reel feature we have ever run.

Hoping we will receive more of that kind in the near future, we are,

Very truly yours,

PARK PHOTO SHOW CO.

Park Photo Theatre, Weightman Block, Williamsport, Pa.

["Lady Audley's Secret," a two-reel subject (May 16th) should equal, if not surpass, "Shamus" in popularity. Other two-reel subjects are in preparation.—Editor.]



Margarita Fischer

It's the IMP

IT IS THE IMP

which produces "Lady Audley's Secret" the gripping 2-reel English Society Drama of Early Victorian days—Demand This Picture.

IT IS THE IMP

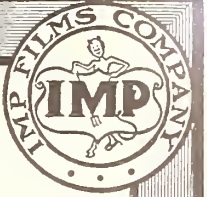
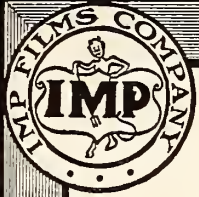
which produces the magnificent Drama of the Sea "The Return of Captain John" one of the most exquisitely pictorial offerings ever presented—Demand this Picture.

IT IS THE IMP

which produces "The Peril" a Decoration Day Military Drama illustrating life in a U. S. Military Fort and telling a powerful story of foreign treachery—Demand this picture.

IT'S ALWAYS THE IMP

which does the big things in a big way; and the timely things at the right time. It's always the Imp that keeps your programs alive and spends money lavishly to make you proud you're Independent.



THE MAID'S STRATAGEM

High life below stairs.

Copyright 1912 by Imp Films Company



A smart servant girl impersonates her mistress at a society function.
On her return home, she is dismissed by her mistress but finds
consolation in securing a handsome young lover.

5-25-12

On the same reel VIEWS OF LOS ANGELES, CAL.

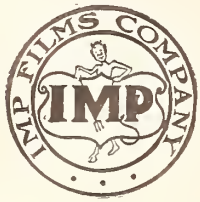
IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



THE STORIES OF THE IMP FILMS



"THE CLOWN'S TRIUMPH."

Thursday. Release May 23, 1912.
Approximate Length, 1,000 Feet.
(Copyrighted, 1912, by Imp Films Company.)

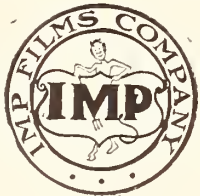
Ravelle, a clown, with a traveling circus, is in love with Mima, the little columbine, and she with him, but in an indiscreet moment she accepts an invitation to dinner from a gallant attending a performance. Ravelle thinks she is unfaithful, and when she returns after an innocent evening's amusement he drives her away.

Penniless, Mima wends her way along the lonely country road until, tired, she is given a lift by an old vegetable woman, who takes her to London in the wagon. There she finds a home with a fellow circus woman, and through her meets a theatrical manager, who gives her an engagement at the Theatre Royal.

One night Bert Grinnaldi, the famous clown, meets with an accident, and it looks as though there will be no performance that night. All is confusion. The manager rushes out in search of a substitute, and to his delight discovers the traveling circus wagon of which Ravelle is a member. He rushes up to the clown, drags him into the dressing room and forces him on the stage. Ravelle makes a tremendous hit. Suddenly he comes face to face with the woman, whom he thinks has wronged him. She leaves the stage, and sobbing goes to her dressing room, where she writes Ravelle a note, and then disappears. Ravelle, on receiving it, goes to find her, but his search is in vain.

The little actress falls ill, and by chance Ravelle learns that her life is in danger. He tries to see her, but the doctor forbids this. Mima gets sufficient strength to write, as she thinks a farewell note, sending him a little bunch of roses. These he receives with many other floral offerings, as he performs before the King of England and the President of France, and amid the plaudits of his public rushes from the theatre to the bedside of his sweetheart.

A new joy comes into her life as she sees him by her side. The crisis has passed—she will live. Thus Mima and Ravelle are reunited, and two lives made happy again.



"THE MAID'S STRATAGEM."

Saturday Imp Release, May 25, 1912.
Approximate Length, 600 Feet.
(Copyrighted, 1912, by Imp Films Company.)

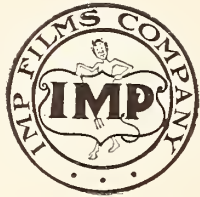
Bridget Kelly is a very pretty Irish girl, accomplished and with a good education. She is maid to Mrs. Warner, an arrogant society widow, who is hated by all her servants. Mrs. Warner receives an invitation to a big society affair at which the Governor of the State will receive, but as she is hurriedly called away by the illness of her mother she finds it impossible to attend.

Bridget desires to shine as a lady and feels that she can hold her own with any of them. She forges her mistress' name to a letter, stating that she is unable to be present, but that she is sending her niece to represent her. Bridget dons one of Mrs. Warner's gowns and attends the reception. Owing to her wit, beauty and musical accomplishments she makes a decided hit. A young millionaire falls in love with her and begs permission to call. This is granted.

Meanwhile word is received from Mrs. Warner that all the servants are to be discharged. Before this is done, however, they agree that Bridget shall invite her friend to dinner, so they may see for themselves how well she can play the lady. This dinner promises to be a great success, but in the midst of it, to their consternation, the real mistress arrives.

All the servants make a hasty retreat and leave Bridget to her fate.

Mrs. Warner denounces the girl as an impostor, but the young fellow, being really in love with Bridget for herself, and not her social standing, proposes marriage, and to Mrs. Warner's great surprise the girl tearfully accepts.



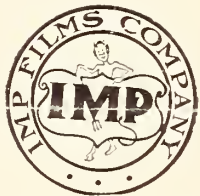
"VIEWS OF LOS ANGELES, CAL."

Saturday. Imp Release, May 25, 1912.
(Copyrighted, 1912, by Imp Film Company.)

Los Angeles, Cal., is counted one of the most beautiful and progressive cities in the United States. It is fortunate in its situation, being near the Pacific and under the shadow of picturesque mountain ranges.

This picture gives a very good idea of the architectural and commercial features of the city, and in panoramic form shows the beautiful residential environment. It also includes views on an ostrich farm, together with pictures of alligators on a farm devoted to the propagation of amphibians.

This film of Los Angeles should be of interest to all moving picture fans, as a vast amount of moving picture making is accomplished in Los Angeles and vicinity by the various moving picture companies who have branch studios there.



"A CAVE MAN WOOING."

Monday. Imp Release, May 20, 1912.
Approximate Length, 1,000 Feet.
(Copyrighted, 1912, by Imp Films Company.)

George, our hero, falls in love with Clarice, a fascinating young girl of an athletic turn of mind. There is a rival in the field, however, one who would attract any woman—a manly man. While poor George is a weakling, consequently he is decidedly out of it in the race for her heart and hand.

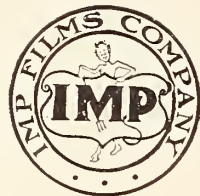
At this time he reads in an article published in the papers by a famous authoress that women like cave-man methods to-day, just as they did hundreds of years ago. This is a tip which he promptly takes advantage of.

He joins a class in physical culture, and after many amusing and exciting experiences

he finally accomplishes the end in view and becomes indeed a giant in strength. His friends and family, and especially Clarice, look on in amazement at the wonderful acts of strength he performs, and when at the end of the evening's surprises he picks up the unresisting girl and bears her off to a clergyman's house to be married the climax is reached.

Of course, when Clarice realizes what it means, she does not submit passively, but such struggles are apparently unnoticed by the strong man. His destination being reached, the marriage ceremony is performed. Just then the girl knows she does care very much indeed for George, and when there intrudes upon them her entire family she is indignant, and peremptorily commands them to depart. This they do forthwith, leaving the husband and wife alone in their new found happiness.

This is a unique comedy, with King Baggot in the title role, and will appeal to all classes of picture fans, in virtue of its many amusing incidents, besides being exceedingly well acted.



"THE PERIL."

Thursday. Imp Release, May 30, 1912.
Approximate Length, 1,000 Feet.
(Copyrighted, 1912, by Imp Films Company.)

The peril that threatens in a greater or less degree the entire civilized world is the keynote of our current picture.

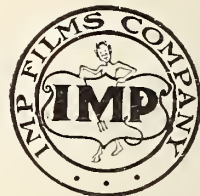
Hokoruma, a Japanese soldier, is sent to San Francisco to obtain, at all hazards, a plan of the new harbor fortifications, about to be erected. He registers at a Japanese employment bureau, and through this means secures a position of butler in the home of the commanding general, Colonel Jones. This gives him the opportunity of learning and seeing much that is necessary for him to know in accomplishing his end.

The colonel's daughter, Clara, is engaged to Lieutenant Pond, and the marriage is dated for the near future. At the Officers' Club Lieutenant Pond is guilty of an act unbecoming to a gentleman, and the colonel, who is severe but just, offers him the choice of two alternatives—court-martial or resignation. The lieutenant is overwhelmed with the threatened disgrace. But he thinks he sees a means of escape—he will persuade his fiancée to elope with him—the colonel would never carry out the proceedings against his son-in-law.

He enters Clara's home secretly, and while waiting in a dark room, while she is preparing to join him, a man stealthily creeps in and endeavors to make away with some important papers which are kept in a secret

drawer. Recovering from the surprise the lieutenant springs on the intruder, and there is a terrific struggle, at the height of which Clara enters the room. She is horrified to see her lover in the clutches of a supposed burglar, and immediately arouses the household. Her parents appear, and the spy succumbs to the vigorous blows inflicted by his opponent. When the lights are turned on it is revealed that the would-be robber is none other than Hokoruma, the butler.

Lieutenant Pond is, of course, fully forgiven by the colonel, who is saved from disgrace by the courage displayed by the man whom he was to court-martial, and to whom he now willingly and gladly gives his daughter.



"THE THIRST FOR GOLD."

Monday. Imp Release, May 27, 1912.
Approximate Length, 1,000 Feet.
(Copyrighted, 1912, by Imp Films Company.)

John Brown leaves his home in the East to seek his fortune in the gold mines of the Far West. For fifteen years he struggles against fate—the riches he has sought so long and ardently do not come to him. After this, his last, desperate effort, he had decided that if still unsuccessful he would return to his eastern home. He fails to find the precious metal, and his provisions being out and his supply of water almost gone, he breaks camp and starts across the desert to the nearest settlement.

He loses his way, and for several days wanders aimlessly. In the distance he sees a figure approaching. When they meet, he discovers it is a young man, a prospector like himself—unkempt and disheveled—without pack or water bottle; also that he is delirious, presumably from thirst. He seizes John's water bottle, and there is a terrific struggle. He is finally overpowered. The stranger offers nuggets from a rich strike he has just made for a drink of water. John refuses, for there is only a few drops of the liquid remaining. The young man pleads for his mother's sake, and John is again about to refuse, when he sees a vision of his own mother, as he last saw her fifteen years ago, and he tenders his bottle. Together they start out on their long journey through the desert.

They are suffering greatly and are almost exhausted when, far in the distance, John sees a railroad train. Knowing there must be water in that direction they strain every effort to reach the distant spot. The stranger is exhausted, and John almost so from carrying him. At last the goal is reached—here is a water tank—John pulls the rope, releasing the water, and both men fall into it.

The younger man, thinking he will die, gives John a paper, showing the location of the mine which he was crossing the desert to have filed, and offers it to him if he will promise to take care of his mother, a photograph of whom he also shows to John. In this pictured face, to his intense amazement, he recognizes his own mother. And the young prospector is his own brother, Walter, whom he left at home a small boy. The shock of finding a brother revives Walter, and they then make their way to town and file the claim. Then home to mother and luxury.

The story closes with the two brothers being warmly welcomed by the mother in the East.

WHERE IMP FILMS ARE SHOWN



WHERE IMP FILMS ARE SHOWN



INDEPENDENT RELEASE DATES

RELEASE DAYS.

Monday—Imp, American, Champion, Nestor.
 Tuesday—Eclair, Powers, Republic, Thanhouser.
 Wednesday—Ambrosio, Champion, Nestor, Reliance, Solax, Sales Co.
 Thursday—Imp, American, Eclair, Gaumont, Rex.
 Friday—Lux, Solax, Thanhouser.
 Saturday—Imp, Great Northern, Nestor, Reliance, Republic.
 Sunday—Eclair, Gaumont, Rex.

IMP.

April 13—A Leap for Love (Dr.)..... 500
 April 13—Mr. Smith, Barber (Com.)..... 500
 April 15—Rescued by Wireless (Dr.).....1000
 April 18—Woman Always Pays (Dr.).....1000
 April 20—Lonesome Miss Wiggs (Com.).. 600
 April 20—Scenic Wonders of Yellowstone Park (Scenic)..... 400
 April 22—A Millionaire for a Day (Com.)..1000
 April 25—The Loan Shark (Dr.).....1000
 April 27—U. S. Artillery Manoeuvres (Mil.) 400
 April 27—A piece of Ambergris (Dr.)..... 600
 April 29—The Lure of the Picture (Dr.)..1000
 May 2—All for Her (Dr.).....1000
 May 4—Melodrama of Yesterday (Com.) 600
 May 4—Breach of Promise (Com.)..... 400
 May 6—On the Shore (Dr.).....1000
 May 9—The Land of Promise (Dr.)...1000
 May 11—The Staff of Age (Dr.)..... 600
 May 11—Let Willie Do It (Com.)..... 400
 May 13—Jim's Atonement (Dr.).....1000
 May 16—Lady Audley's Secret (Dr.)... 1000
 May 18—Henpecked Ike (Com.).....1000
 May 18—ENGLISH STAG HUNTING, (Sporting)
 May 20—A Cave Man Wooing (Com.)... 1000
 May 23—The Clown's Triumph (Dr.)... 1000
 May 25—The Maid's Stratagem (Com.).. 1000
 May 25—Views of Los Angeles, Cal. (Sc.).. 1000
 May 27—The Thirst for Gold (Dr.)..... 1000
 May 30—The Peril (Dr.).....1000
 June 1—Up Against It (Com.).....1000
 June 1—The Art of Making Silver-Plate (Ind.).....1000
 June 3—The Breakdown (Dr.).....1000
 June 6—The Return of Captain John, (Dr.)
 June 8—A Case of Dynamite (Com.)... 1000
 June 8—Fun in a U. S. Military Camp, (Sporting)
 June 10—Nothing shall be Hidden (Dr.).. 1000
 June 13—Channels of Love (Dr.).....1000
 June 15—How Shorty Won Out (Com.).. 1000
 June 15—Bull Fight in Texas (Sporting).

AMERICAN.

April 11—The Coward (Dr.).....1000
 April 15—The Distant Relative (Dr.).....1000
 April 18—The Range Detective (W. Dr.)..1000
 April 22—Driftwood (W. Dr.).....1000
 April 25—The Eastern Girl (W. Dr.).....1000
 April 29—The Pensioners (W. Dr.).....1000

May 2—The End of the Feud (Dr.)....1000
 May 6—The Wedding Dress (Dr.).....1000
 May 9—The Myth of Jamasha Pass (Dr.)1000
 May 13—The Other Wise Man (Dr.)....1000

AMBROSIO.

April 3—A Mother's Love (Dr.).....
 April 3—A Dancing Fit (Com.).....
 April 10—The Wedding Dress (Dr.).....
 April 17—The Tramp and the Barrel (Com.)
 April 17—A Day of Haste (Com.).....
 April 24—Reaping the Harvest (Dr.)....
 May 1—(No release this date.)

BISON

April 15—Blazing the Trail (Dr.).....
 May 1—The Post Telegrapher (Dr.)....

CHAMPION.

April 10—Salvation Sue (Dr.)..... 950
 April 15—Baby's Adventures (Com.)..... 950
 April 17—A Gay Deceiver (Com.).....
 April 17—Bermuda (Sc.).....
 April 22—Winona (Dr.)..... 950
 April 24—Brothers (Dr.)..... 950
 April 24—The Horse Thieves of Bar X Ranch (Dr.)..... 950
 May 1—An Italian Romance (Dr.)..... 950
 May 6—Realization of a Child's Dream (Dr.) 950
 May 8—Lucky Jim (Dr.)..... 950

ECLAIR.

April 16—A Son's Ingratitude (Dr.).....
 April 18—Oh! You Ragtime (Com.).....
 April 21—A Generous Pardon (Dr.).....
 April 21—Portuguese Daneers (Dance)...
 April 23—Legend of Sleepy Hollow (Com. Dr.)
 April 25—The Easter Bonnet (Com.).....
 April 28—Miette's Adventures (Dr.).....
 April 28—Fishes of the Tropics (Edu.)...
 April 30—The Revenge of the Silk Masks (Com.)
 May 2—Cousin Kate's Revolution (Com.)
 May 5—The Voice of the Past (Dr.)...
 May 5—The Alhambra Granda (Edu.)..
 May 7—The Raven, 2 reels (Dr.).....
 May 9—Her Week of Anguish (Com.)..
 May 12—A Useless Sacrifice (Dr.).....
 May 12—Arabian Customs (Edu.).....

GAUMONT.

April 14—The Prairie on Fire (Dr.).....
 April 18—A Bet and Its Results (Com.)..
 April 21—The Mysterious Cigarette (Dr.)
 April 25—Jimmie Pulls the Trigger (Com.)
 April 28—Heliogabalus, Tyrant of Rome (Dr.)
 April 28—Dinant of the Meuse (Scenic)..
 May 2—The Shade of Autumn (Dr.)....
 May 2—The Banks of the Danube (Scenic)
 May 5—Driven from the Ranch (Dr.)..
 May 9—Jimmie, the Bold Buccaneer (Com.)1000
 May 12—The Lost Ring (Dr.).....
 May 12—Upper Bavaria (Scenic).....

GREAT NORTHERN.

April 6—During the Carnivals (Com.)...
 April 13—Joke on Henpeck (Com.).....
 April 13—Glimpses of Southern France (Se.)
 April 20—Those Eyes (Dr.).....
 April 20—Revenge Is Blind (Dr.).....
 April 20—Clever Boys (Acrobatic).....
 April 27—The Dream of Death (Dr.).....
 May 4—The Musician's Love (Dr.).....
 May 4—Norwegian Mountain Clefts (Sc.)

LUX.

April 5—Bill Mentally Deranged (Com.) 478
 April 5—An Enjoyable Ride (Com.).... 426
 April 12—The Miner's Claim (W. Dr.)... 960
 April 19—An Embarrassing Purchase (Com.) 514
 April 19—Ching-Chang in Paris (Com)... 429
 April 26—The Crimson Heart (Dr.)..... 937
 May 3—Go to the Rescue! (Com.)..... 557
 May 3—Arabella's Droll Wooing (Com.) 377
 May 3—Bill As a Brigand (Com.)..... 557
 May 10—The Lassie from Aberdeen (Dr.) 521
 May 10—Bill as the Detective (Com.)... 390

NESTOR.

April 17—Her Indian Hero (W. Dr.).....
 April 20—The Love Trail (Com.).....
 April 22—Lottery Ticket No. 13 (Dr.)...
 April 24—The Little Nugget (W. Dr.)...
 April 27—Three of a Kind (Com.).....
 April 27—American Lumber Mill—Albuquerque, New Mexico (Ind.)
 April 29—The Impostor (Dr.).....
 May 1—The Everlasting Judy (Com. Dr.)
 May 4—Her Corner on Hearts (Com.)
 May 4—Isleta, N. M., Indian City (Sc.)
 May 6—The Ten of Diamonds (Dr.)...
 May 8—The Thespian Bandit (W. Com.)
 May 11—A Game of Bluff (Com.).....

POWERS.

April 16—Her Lord and Master (?) (Com.)
 April 16—What's the Use? (Com.).....
 April 20—Ethel's Sacrifice (Dr.).....
 April 23—Bangs' Burglar Alarm (Com.)..
 April 27—The Schemers (Dr.).....
 April 30—When the Lily Dies (Dr.).....
 April 30—The five Senses (Com.).....
 May 4—In Friendship's Name (Dr.)...
 May 7—A Bridegroom's Troubles (Com.)
 May 11—Retribution (Dr.).....

RELIANCE.

April 3—Birthday Present (Dr.).....
 April 3—Raising Alligators (Ind.).....
 April 6—Mother (Dr.).....
 April 10—When the Heart Calls (Dr.)...
 April 13—An Opportune Burglar (Com.)..
 April 17—A Question of Evidence (Dr.)..
 April 20—Love Is Blind (Dr.).....
 April 24—The Burglar's Reformation (Dr.)
 April 27—Bedelia as a Mother-in-Law (Com.)
 April 27—The Pygmy Circus (Edu.).....
 May 1—Return of John Gray (Dr.)....

May 4—His Love of Children (Dr.).....
 May 8—The Recoil (Dr.).....
 May 11—The Miser's Daughter (Dr.)....

REPUBLIC.

April 2—Two Women (Dr.).....
 April 6—A Dual Personality (Dr.).....
 April 9—Cure for Stage Fever (Dr.)...
 April 13—A Tragic Moment (Dr.).....
 April 16—Los Anarquistas (Dr.).....
 April 20—A Severe Lesson (Dr.).....
 April 23—The Averted Step (Dr.).....
 April 27—The Claim Jumper (Dr.).....
 April 30—The Tale of a Kite (Com.-Dr.)..
 May 4—On the Tide (Dr.).....
 May 7—The Baby's Shoes (Dr.).....
 May 11—From the Path Direct (Dr.)...

REX.

April 4—Modern Slaves (Dr.).....
 April 7—The Unending Love (Dr.).....
 April 11—A Tangled Web (Dr.).....
 April 14—The Seal of Time (Dr.).....
 April 18—Beauty and the Beast (Dr.)...
 April 21—While Wedding Bells Ring Out (Dr.)
 April 25—The Fashion Review (Topical)..
 April 28—The Serpent's Eyes (Dr.).....
 May 2—Fate's Warning (Dr.).....
 May 5—A Thorn in Vengeance (Dr.)...
 May 9—Drawing the Line (Dr.).....

SALES CO.

April 3—Animated Weekly No. 4 (Top.)
 April 10—Animated Weekly No. 5 (Top.)
 April 17—Animated Weekly No. 6 (Top.)
 April 24—Animated Weekly No. 7 (Top.)
 May 1—Animated Weekly No. 8 (Top.)
 May 8—Animated Weekly No. 9 (Top.)
 May 15—Animated Weekly No. 10 (Top.)

SOLAX.

April 5—Bill's Troublesome Grip (Com.)
 April 10—The Detective's Dog (Com.-Dr.)
 April 12—Billy's Nurse (Com.).....
 April 17—Saved by a Cat (Dr.).....
 April 19—Billy the Detective (Com.)...
 April 24—The Sewer, 2 reels (Dr.).....
 April 26—Billy's Insomnia (Com.).....
 May 1—The Reformation of Mary (Dr.)
 May 3—A Question of Hair (Com.)...
 May 8—The Wooing of Alice (Dr.)....
 May 10—Auto Suggestion (Com.).....

THANHOUSER.

April 2—The Star of the Side Show (Dr.)..
 April 5—The Girl of the Grove (Dr.)...
 April 9—A Love of Long Ago (Dr.)...
 April 12—An Easy Mark (Dr.).....
 April 16—The Baby Bride (Dr.).....
 April 19—Into the Desert (Dr.).....
 April 23—Rejuvenation (Dr.).....
 April 26—When Mandy Came to Town (Dr.)
 April 30—The Cry of the Children, Parts I and II (Dr.).....
 May 3—Miss Arabella Smith (Dr.).....
 May 7—The Saleslady (Dr.).....
 May 10—Love's Miracle (Dr.).....

"Imp Film Ads."

[See Editorial on page 1 of "The Implet."]

A Cave Man Wooing

A supremely mirthful
 Imp Comedy.
 Novel in plot; briskly
 acted; a scream from
 end to end.
 King Baggot and all
 of the Imp Stars at
 their best.

The Clown's Triumph

A beautiful Imp drama
 about a clown and his
 tender love for a pretty
 girl. Vivian Prescott is
 Mimi and Herbert Brenon
 is Ravelle. Graphic scenes
 of stage life and sentiment.

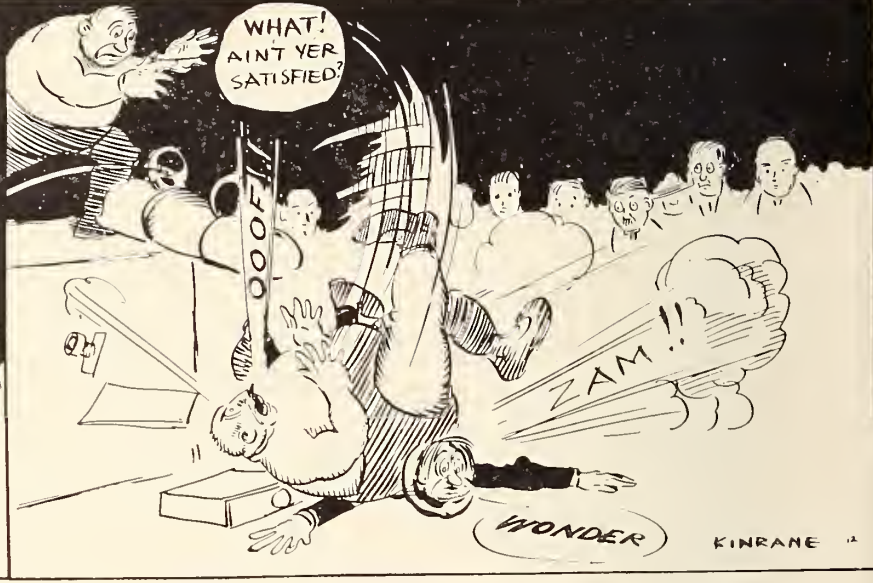
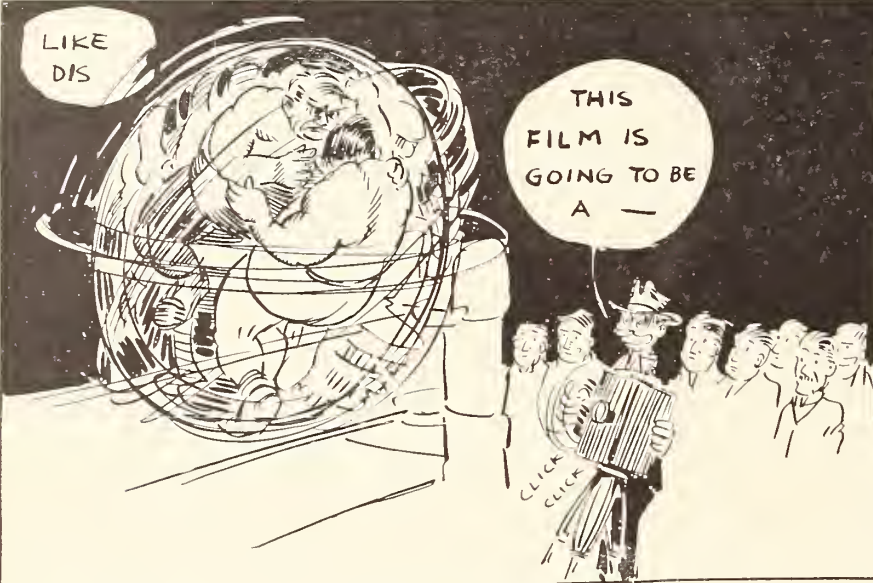
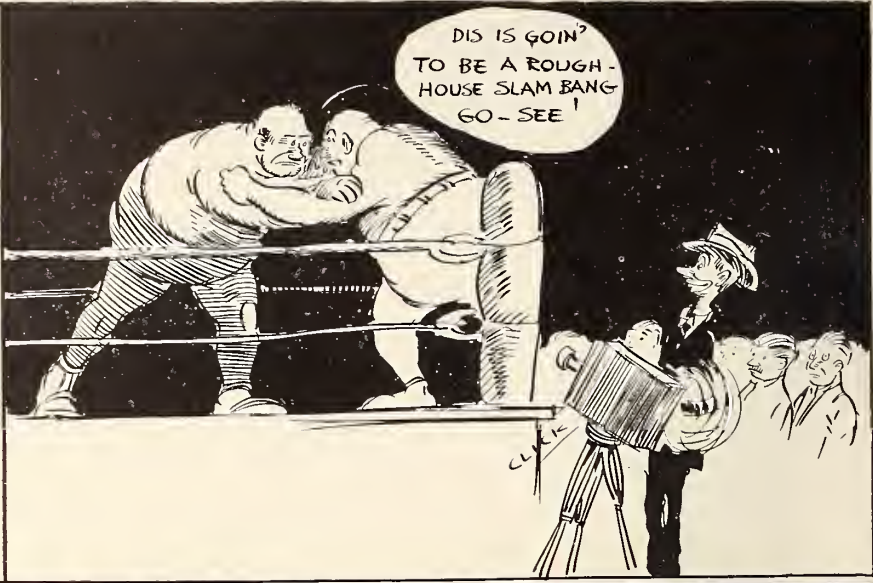
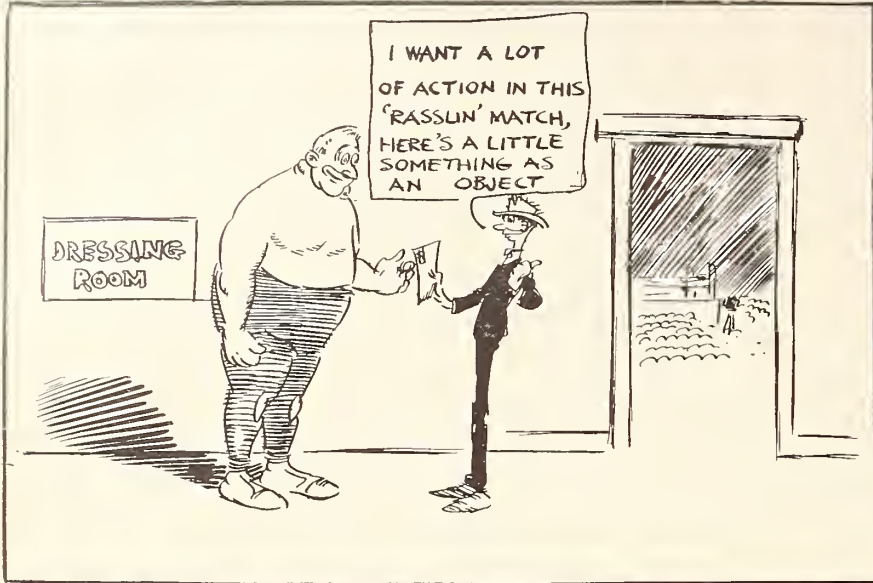
The
Maid's Stratagem

Imp Split Comedy
 How a smart little
 maid impersonated
 her mistress at a so-
 ciety function; lost
 her job, but won a
 husband.

THE ADVENTURES OF MR. ALMOST BUTT

Copyright 1912 Carl Laemmle

He ALMOST Gets a Great Moving Picture This Time, BUT—



THE "IMPLET" TRADE DIRECTORY

Following is a first list of advertisers from whom readers of "The Implet" may order motion picture theatre supplies:

ARCHITECTS

Decorators' Supply Co.2549 Ascher Ave., Chicago, Ill.

CARBONS

L. E. Frorup432 Greenwich St., New York City
Chas. L. Kiewert.....165 Greenwich St., New York City
Hugo Reisinger11 Broadway, New York City

CHEMICALS FOR DEVELOPMENT

Berlin Aniline Co.Water Street, New York City

ELECTRICAL SUPPLIES

Fort Wayne Electrical Co.....1402 Broadway, New York City
J. H. Halberg36 East 23rd St., New York City
H. A. Mackie851 Broadway, New York City
Moore Hubble Co.34 N. Franklin St., Chicago, Ill.
E. Schneider219 Second Ave., New York City

LENSES

Bausch & Lomb Optical Co.....Rochester, N. Y.
Gundlach-Manhattan Optical Co.Rochester, N. Y.

MISCELLANEOUS

A. B. C. Co. (Posters)Cleveland, O.
Amusement Supply Co.107 N. Dearborn St., Chicago
American Slide & Poster Co.....538 First Nat. Bank Bldg., Chicago
Chicago Projection Co.219 N. Dearborn St., Chicago
A. J. Corcoran (Developing Tanks)11 John St., New York City
Exhibitors' Adv. & Specialty Co.....105 East 14th St., New York City
Geo. Hoke176 N. State St., Chicago
Lavezzi Co.2940 Herndon St., Chicago
Harback Co.809 Filbert St., Philadelphia
McKenna Bros.Pittsburg, Pa.
Mortimer Film Cleaner Co.....703 Fidelity Bldg., Portland, Me.
National Ticket Co.Shamokin, Pa.
National X-Ray Reflector Co.235 Jackson Blvd., Chicago
Newman Electrical Lamp Co.....3346 Banaparte Ave., Cincinnati.
Theatre Film & Supply Co.....64 East 14th St., New York City
Tilley Bros.Austin, Texas
United Roofing & Mfg. Co.Philadelphia, Chicago, Kansas City, San Francisco
U. S. Factories Co.423 Dickey Bldg., Chicago
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Rudolph Wurlitzer25 West 32nd St., New York City

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A. H. Andrews115 So. Wabash Ave., Chicago
Geo. W. Bennett744 West 5th St., Chicago
Hardesty Chair Co.Canal Dover, O.
E. H. Stafford.....Chicago, Ill.
Steel Furniture Co.Grand Rapids, Mich.
Wisconsin Lumber Co.New London, Wis.

PROJECTORS

American Moving Picture Mach. Co.....102 Beekman St., New York City
Edison Moving Picture Mach. Co.....Orange, N. J.
Enterprise Optical Co.564 W. Randolph St., Chicago
Nicholas Power115 Nassau St., New York City
Simplex Co.East 14th St., New York City

PROJECTION SCREENS

American Theatre Curtain Co.Main & Chestnut Sts., St. Louis
Coyle Curtain Co.Canton, O.
Inventor's Specialty Co.401 Ashland Block, Chicago
Mirroroid Co., J. H. Genter Co.New York City

RAW FILM

J. E. BrulatourEast 27th St., New York City
Eastman Kodak Co.Rochester, N. Y.
Cine Film Co.145 W. 45th St., New York City

SLIDE MANUFACTURERS

American Motion Slide Co.611 First Nat. Bank Bldg., Chicago
Excelsior Slide Co.61 West 14th St., New York City
Kansas City Slide Co.1332 Grand Ave., Kansas City, Mo.
Hunter-Fell-Elliott Co.1326 Broadway, New York City
Levi Co.1560 Broadway, New York City
North American Slide Co.....23 North 9th St., Philadelphia
Scott & Van Altena Co.59 Pearl St., New York City
A. L. Simpson113 West 132d St., New York City
Utility Transparency Co.1733 West 9th St., Brooklyn

SMASH GO THE PRICES!!!

JUST A FEW STATES LEFT OF THE MOST WONDERFUL PRODUCTION

"THE CRUSADERS" or "JERUSALEM DELIVERED"

Exclusive Territory Without A Bonus---Small Investment---Big Profits

A Three-Reel Feature of Tremendous Interest--A Great Historical Subject.

Marvelously staged and enacted by the World's Best Actors.

The story of the Holy War waged in Palestine between
the Christians and the Saracens.

Eight Sheet, Three Sheet and One Sheet
Posters and Heralds.

Live State-Right Buyers
Can Earn A Fortune

COLONIAL BUILDING
PHONE RIVERSIDE 4914

WORLD'S BEST



FILM CO.
"Feature Films & Nothing Else"

Just a few desirable states open

Wire, Phone or Write Today

Columbus Avenue and 101st Street
NEW YORK CITY



"THE DEATH SHIP" ✠

or, "THE WRECK OF THE AURORA"

THE FILM OF A THOUSAND THRILLS!

STATE-RIGHTS, 15c. a Foot
NO EXTRA CHARGES

Secure valuable, exclusive State-rights before it is too late. Wire, phone or write today sure. Three-sheet and two different one-sheet posters, beautiful heralds and still photos. We hold certificates of registration of our copyright of this film, dated February 28, 1912, Class J, No. 166,714 and will prosecute all infringers to the fullest extent of the law.



COLONIAL BUILDING
Phone Riverside 4914

Columbus Ave. & 101st St.
NEW YORK CITY

Real Photographs of Imp Players

We have for disposal a few real photographs (that is beautiful surface prints) of some of our Imp players. There is W. R. Daly represented on a 9x7 picture, and H. S. Mack also a 9x7. The number of these photographs is limited. They are as good as the celebrated theatrical photographer, White, of Broadway, can make them. We are selling them at 15 cents each. Send your orders, and the money to cover cost, to the Imp Films Co., 102 West 101st Street, New York City.

BINDING CASES for "THE IMPLET"

In response to numerous requests we are prepared to supply
Binding Cases for "The Implet"

By prepaid mail, \$1.00 each. Looks like a book.

You can put in and take out single copies.
Handy for keeping your "Implots."

Send address and \$1 bill to
THE IMPLET, 102 W. 101st St., New York

PLEASE OBLIGE THE IMP WITH THE FOLLOWING INFORMATION

We want each reader of The Implet to tell us the names of the Independent Theatres in his city which exhibit first run, second run and third run Imps.

Send us this information as quickly as possible.

A postal will do with the names and addresses of the theatres.

Just address The Imp Films Company, 102 West 101st St., New York City, and write on the back of the card the name and address of the theatre, and say, as the case may be,
First Run,
Second Run or
Third Run

Tell us, in short where, when, and how Imp Pictures are shown. Mr. Exhibitor, please oblige the Imp in this matter so that the Imp may, in turn, help you.

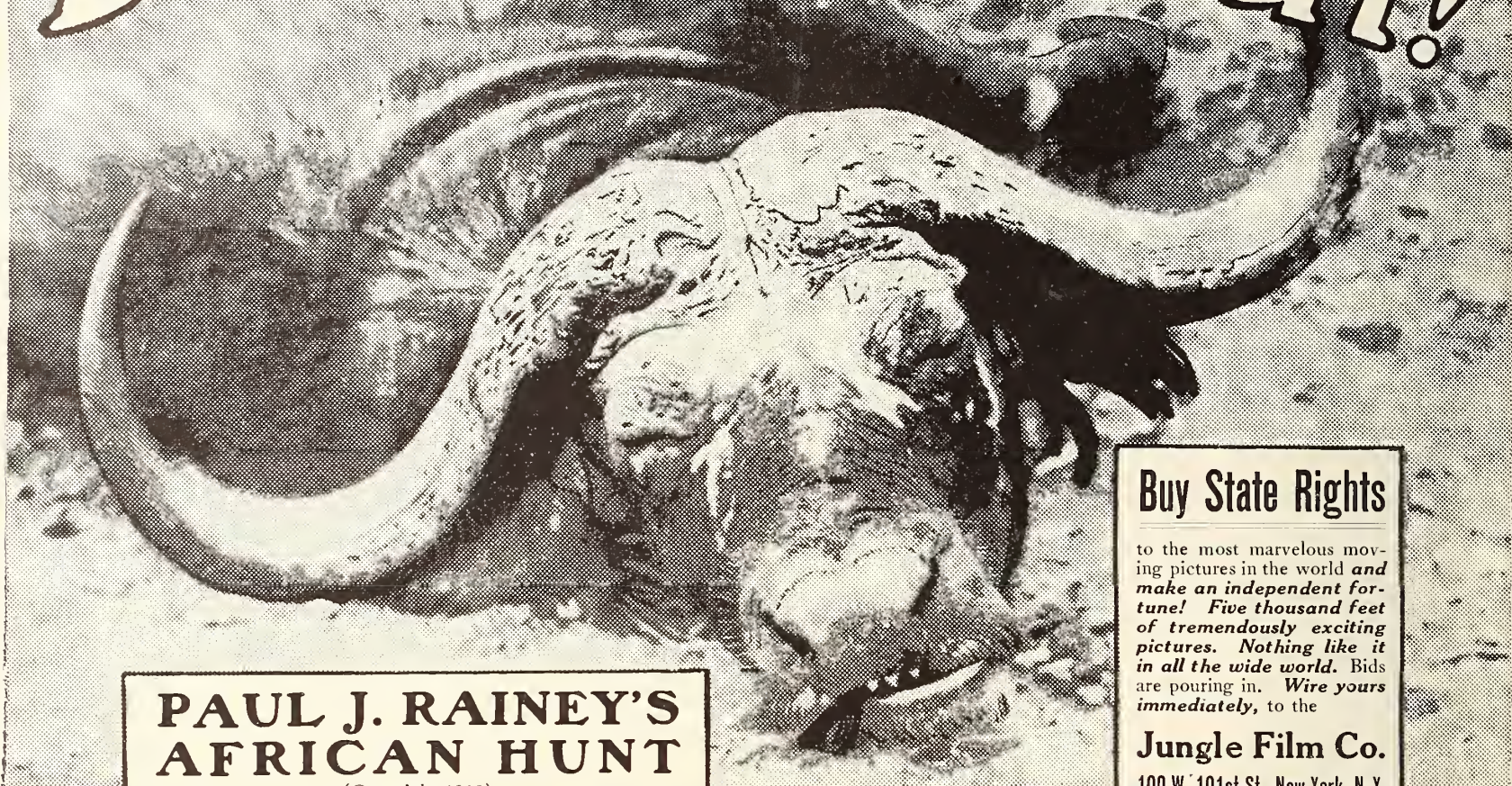
THE PERIL

The Great Imp Military Picture for Decoration Day

¶ The Imp Films Company will release on Decoration Day a fine military drama, entitled "The Peril." The plot of this story is intensely strong, and it centers around the attempt of a foreign spy to secure papers relative to the disposition of the guns in a fort which is of great strategic value. The military and fort scenes in this picture are wonderfully realistic.

¶ King Baggot is seen in the character of a captain, who meets with many surprising adventures in the execution of his duties, and in his courting of a pretty girl whose father is commandant of the fort.

Down and Out!



**PAUL J. RAINEY'S
AFRICAN HUNT**

(Copyright 1912)

Buy State Rights

to the most marvelous moving pictures in the world and make an independent fortune! Five thousand feet of tremendously exciting pictures. Nothing like it in all the wide world. Bids are pouring in. Wire yours immediately, to the

Jungle Film Co.

100 W. 101st St., New York, N. Y.

**POPULAR
PICTURES**

**OF IMP
STARS**



**The
Snap
of the Year!**

**Only
50c.
per SET**

BRICKBATS and BOUQUETS

This is the title of a book which we are mailing free to any one who will take the trouble to write for it to The Imp Films Company, No. 102 West 101st Street, New York City. It is a book of about 60 Pages, and the contributors to it are Independent exhibitors all over the United States and Canada. This is how we made the book: We sent out a circular to exhibitors, asking them if they were, or were not, in favor of Three Imps a Week. We also asked them to state their reasons one way or another.

The book is of general, as well as of particular value. We have printed the "Brickbats" as well as the "Bouquets." We have been fair in the interests of The Imp Company; we are fair in the interests of the general film business. Mr. Exhibitor and Mr. Exchange Man, let us send you a copy of "Brickbats and Bouquets."

THINK OF IT!



Actual Size of Each Photo
5 1/2 x 8 1/2 in.

**Imp Films
Co.**

102 W. 101st ST., NEW YORK, N.Y.

THIS complete set of **PROCESS PEBBLED PRINTS** of Imp stars for the insignificant sum of 50c. It's the biggest bargain and the softest snap ever offered you. Buy one set for yourself and you'll quickly see how easy it will be to sell other sets to your patrons who are enthusiastic over Imp actors and actresses. Tear off coupon, fill in the blanks, enclose with the proper sum of money to cover as many sets as you want at 50c. per set, write your name and address plainly and---mail at once to the

IMP FILMS CO.
102 W. 101st ST.
NEW YORK

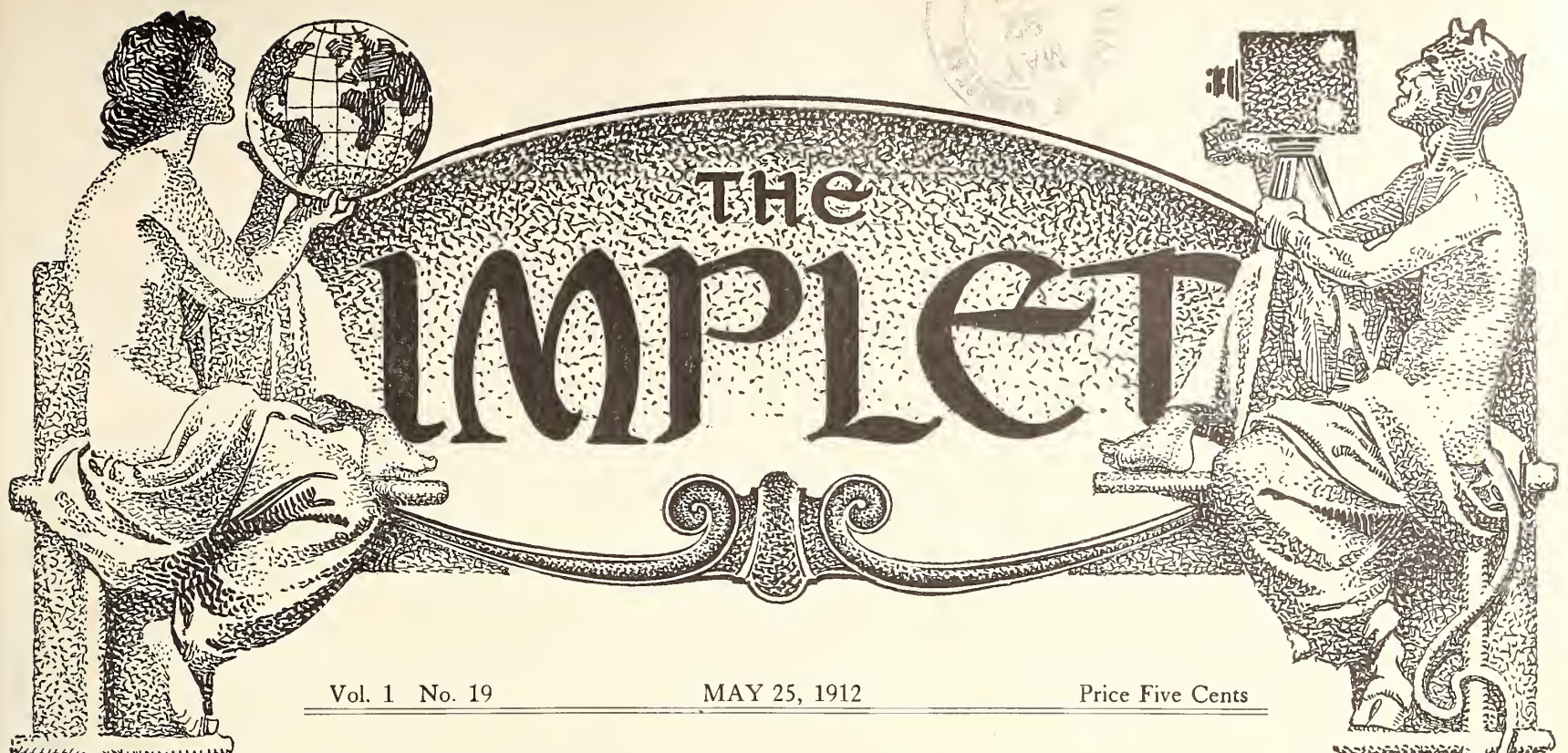
Gentlemen:

Enclosed find \$.....for
which please send.....sets of
photos of Imp stars as described in the
advertisement from which I cut this coupon.

Yours truly,

Name

Address



Vol. 1 No. 19

MAY 25, 1912

Price Five Cents

ADVERTISING THE PICTURE

Advice to the Exhibitor.

"Early to bed,
Early to rise,
If you want to get rich,
You must advertise."

This was the colloquial slogan of one of the cleverest advertising men of the writer's acquaintance. He sold advertising space in many publications and was indirectly the means of helping many a business man to success by inducing him to advertise.

American business men have the reputation of being the best and most lavish advertisers in the world. In this respect they transcend the business men of every other country.

In passing, the Imp Films Company's advertising is recognized as the best of its kind.

We want the exhibitor, to whom we are addressing this article, to learn a lesson by what we are saying to him. Last week's editorial was devoted to the subject of exhibitor's advertising. We are writing week by week, a series of little reviews of our films suitable for handing out to local newspapers; we are also writing a series of advertisements for the same purpose.

In this number of "The Implet," we give extracts from the bulletins of several exhibitors that reach us week by week. We do this for the general good. For example, an exhibitor friend at Faribault, Minn., talks about his theatre in a particular way. We have no doubt our Faribault brother will be tickled to death if he finds an exhibitor, let us say, at Providence, R. I., imitating him.

And besides the Faribault specimen there are other specimens given in this same number of "The Implet."

We cannot too strongly impress upon each individual exhibitor who reads this article (and there are 10,000 of him) the supreme importance of good local advertising to him and his theatre. His success hinges upon the good quality of his advertising. At present the possibilities of this matter have only just been scratched.

Week by week we get newspapers from all over the country carrying motion picture theatre advertising; we get also theatre bulletins and heralds.

And as we are pointing out, we, of "The Implet," are doing our best to inspire the exhibitor to hand out advertising matter of a good kind to his local paper.

Yet with it all, we feel the exhibitor, possibly from want of help and encouragement, is not doing all that he might.

The picture is handled in an apologetic and perfunctory manner. Far too many persons allow themselves to feel that the picture is a passing fad with the public, and so their press matter has a perfunctory and apologetic appearance in the eyes of the public.

Now, we want the exhibitor to get over this feeling. We want him "to go to it."

We want him to feel that the picture as an entertainment factor is as big a staple as any other branch of amusement. We want, in fact, to gingerize him in his business.

The time has gone by when the motion picture needs any apology or defense. It is here to stay; it is steadily improving in quality all the time, and it has so firmly gripped the hearts and minds of the people of the world that it is not humanly conceivable that it can be deprived of its pride of place as the most universal form of entertainment in existence.

Now, if you, Mr. Exhibitor, will absorb these ideas with regard to the stability of the picture, we feel that your advertising literature will, in future, carry a firmer, deeper, stamp of conviction than it has hitherto done.

Even so this is one of the chief reasons why "The Implet" exists. It is published for you; it is written for you.

It is not written for the trade; it is not even written primarily for the "Imp Films Company;" it is certainly not written for any group of interests in the moving picture field.

It is written and published for the help; the information and the advantage of the exhibitor, which is you who are reading this article. So will you please, Mr. Exhibitor, quote all that you can from these pages about the "Imp" pictures; quote it in your local paper; print and distribute it amongst your audiences; make it public whenever and wherever you can.

By these means you will get people into your theatre to look at "Imp" pictures, and by the way, at other pictures as well, so that everybody in the business will be benefited.

Finally do not be afraid to write to us and ask for individual suggestions about your advertising matter, either in herald form or newspaper form. We are always pleased to help in this matter either through the columns of the paper or by mail.

102 West 101st St.
NEW YORK CITY

The "Implet"

The Moving Picture Newspaper
 Edited by THOMAS BEDDING
 COPYRIGHT 1912 BY IMP FILMS CO.

Published at 102 W. 101st St., New York

SUBSCRIPTION PRICE, \$1.00 PER YEAR
 SINGLE COPY, 5 CENTS

THE READER IN COUNCIL

Mr. Henry Steckleker, Queen's Theatre 993 Third Ave., New York City sends us this letter: "Just merely a suggestion to print Mayor Gaynor's letter to the Board of Aldermen in praise of moving pictures in 'The Implet,' and if you will send me some copies I will have them distributed to the audiences of this theatre."

We have adopted friend Henry's suggestion as he may see.

The Drury Theatre on 13th St., Germantown Ave., Tioga St., Philadelphia, sends us a specimen of the herald literature they are issuing to their patrons. There is a cut of the Drury Theatre included. We know the Drury Theatre. It has a very handsome facade, and the group of people outside of the theatre are well-dressed, prosperous-looking moving picture patrons.

We see that "A Millionaire for a Day" is featured on this herald.

We are always glad to see moving picture theatre literature. It pleases us also to see reprinted in these heralds the special write-ups of our films, which we print week by week in "The Implet."

These write-ups are not only suitable for heralds but for newspapers.

"The Implet" thanks Brother Sam Hale, of the West End Theatre, Denver, Colo. (the West End's seating capacity is 950, by the way) for a photograph of his house. By the entrance there is the welcome legend on a billboard, "This is Imp night." We see a flag bearing the laudable inscription, "Independence for the people."

We congratulate Brother Hale.

The Coliseum Theatre, Market below 60th St., Philadelphia, sends us their recent herald. We perceive that our Thursday release, "All for Her," is featured on Saturday. The Coliseum has some heart-to-heart talks with its patrons. And they print this puzzle: "If our cashier makes a mistake would the arc rectifier?"

We must hand it to our excellent friends of "The Surprise Theatre," South Bend, Ind., for the weekly copy of their sixteen page bulletin. In this are printed stories of the Imp films, with pictures of Imp players, and quotations from "The Implet" and other articles.

We think that "The Surprise" example, like those mentioned elsewhere, is worthy of imitation by other exhibitors. No doubt, "The Surprise" people would gladly mail a copy of their bulletin to others in the business.

CASTS OF THE IMP PLAYS.

"The Thirst for Gold."

(Imp Drama Release, Monday, May 27, 1912.)

Written by H. Pollard.

Produced by E. J. Le Saint.

John Rhodes Harry Pollard
 Walter Rhodes Edward Lyons
 Mrs. Rhodes Louise Crolus
 Mr. Rhodes Ben Horning
 Messenger Eugene Kelly

"The Peril."

(Imp Drama Release, Thursday, May 30, 1912.)

Written by Dr. S. W. French, U.S.A.
 Produced by Otis A. Turner.

Lieut. Pond, U.S.A. King Baggot
 Col. Jones, U.S.A. William Shay
 Hokoruma W. R. Daly
 Clara Jones Violet Horner

"Up Against It."

(Imp Comedy Release, Saturday, June 1, 1912.)

Written by George Elmore.

Produced by Otis Turner and W. R. Daly.

Amos Bentley King Baggot
 Howard Crampton W. R. Daly
 Frank Crampton Wm. E. Shay
 Louise Crampton Vivian Prescott

EXHIBITORS' ADS.

[We reproduce these specimen ads. for the general good.]

AN EMPRESS "AD."

[For imitation by, or an inspiration to, other exhibitors elsewhere.]

A Little Talk About the Empress Theatre.

"What's the reason everyone likes the shows at the Empress so well that they will stand in a crowd to see the pictures, when they might go to some place else and get a seat?"

This is a question that has been asked over and over again. We sometimes look at the immense crowds ourselves and ask the same question, but when we come to think of it, the answer is easy **BECAUSE:**

We get the **Best Pictures** to be obtained, **IRRESPECTIVE OF COST.**

We try to get on every change day a program of pictures that will please everybody, men, women and children, of all classes, and we usually succeed.

And then "correct effects are never accidental." So it's no accident that makes our pictures so clear; it's simply that we have the best operator to be obtained, and have a curtain made by ourselves, which we think shows just as fine a picture and better picture than the most expensive curtain made.

Then, again, we have another charm (she is some charmer, too). We have one of the best pianists in the city, who knows how to play the pictures.

This may sound to you like an essay on the supremacy of the Empress to all other theatres on earth, but it isn't that, really. We talk a whole lot, but we try, always, to back our talk up with actual deeds.

We have simply set a splendid standard and have maintained it. So this is the "excuse" for our patrons liking our show, and it isn't such a "worse" excuse, **IS IT?**

Children and The Picture

How the Lyric Theatre, St. John, N.B. seeks to interest the children.

The Lyric Theatre, St. John, N. B. issues a chatty little 8-page Bulletin every week. The following contest has been organized for the purpose of interesting the children of St. John's in the picture. Other exhibitors elsewhere, please copy.

Wanted the Opinions and Criticisms of the Children regarding Moving Pictures

For the Twenty-five (25) Best Letters in answer to the above, a pass, good for the month of June to Lyric and Unique Theatres will be given.

THE CONTEST

is open to all children under 15 years.

WRITE US A LETTER TELLING US

1—What you think about Moving Pictures.

2—What kind of pictures you like best.

3—Give the titles of three of your favorites.

(ones that you have seen)

RULES OF THE CONTEST

No one over 15 years of age may compete.

Letters must be enclosed in envelopes, sealed and addressed to **CONTEST, UNIQUE THEATRE.**

All three questions must be answered.

Spelling, grammar (according to age) and neatness will be considered in awarding the passes.

"THE IMPLET" MAIL BOX.

Miscellaneous. "Imp Booster" asks: Is Lucille Young still with you? Are F. J. Grandon and Ethel Grandon related? What company is Owen Moore in now?

In Reply: No, Miss Young is not now a member of our company. We do not believe F. J. Grandon and Ethel Grandin are related, as you will note their names are spelled differently. We cannot inform you with which company Mr. Moore is now connected.

OBITUARY.

Ignatz Oestreicher, an expert in photographic chemistry, died recently at the home of his daughter, 700 West 178th street. Until recently Mr. Oestreicher was engaged in organizing a plant in Rochester for the manufacture of moving picture films along new patent lines.

We Invite Criticisms of "The Imp" Pictures.

Whenever you see anything in an Imp picture calling for criticism or comment, sit down at once and write us what is on your mind. We invite your opinions on our pictures and will publish them. Let us know what you think. Say it with as few words as possible. What we would like to do every week is to devote a column of "The Implet" to publishing the opinions of Imp exhibitors on Imp pictures. There's a double reason for this. Your criticisms will help us to help you. That is the principal object of "The Implet."

THE BREAKDOWN

Imp Drama Release of Monday, June 3.

The sanatoria (or sanitariums, as they are sometimes called) are not always peopled by the poor. The rich, like the poor, are always with us, and the rich, also like the poor, have their mental and physical troubles. The difference between the two classes is simply this—one can pay for the alleviation of its troubles; the other cannot. That is all the difference between riches and poverty. Still it is a vital difference.

Every now and again a wealthy man, or woman, disappears for the time from the public ken. Madam perhaps goes abroad or visits friends by way of a change from the grinding world of society functions. She is played out and must recuperate, if she is to continue playing the game of society posturing. As to the man, sometimes it is given out that he has gone abroad, or is on a sporting trip, or is laid by at home. Very frequently nothing is said about him; he just disappears for a few months.

At this moment in the various sanitariums in the United States, which cater to wealthy patrons, you would find on analysis many of the men

there had broken down in health through business worries and were undergoing cures under assumed names. It is not an uncommon thing for the railroad president, the bank president, the Wall street operator—any prominent man, in fact, upon whose shoulders the burden of success falls heavily—to go away incog., cut off all communication with his office, telegraph messenger, letter carrier, and be patched up again by the cure or treatment for the tremendous strain of modern commercial life.

This is just exactly what Huntley Sharpe, president of the Mutual Constructing Company, had to do at a great crisis that affected his company.

His directors stopped his financial flights which were conceived in the best interests of the Company, so Huntley broke down and went away to Hot Springs.

Yet, wonder of wonders, Huntley did not go away—that is to say, to all appearances he still remained at his post in Wall street, New York City.

For if he had really gone away, if he had been suspected of being away,

or known to be absent from his desk, disaster would have overtaken the company; the Mutual would have been forced into liquidation, and a great financial panic would have occurred.

Huntley Sharpe got over his difficulty in a feasible manner. It is said that each one of us has a double—that is, somebody so like us that each of us is mistaken at times for somebody else.

Huntley Sharpe's double appeared at a convenient moment and for a consideration impersonated Huntley from day to day on Wall street.

How this theme is worked out is shown in the Imp drama release of "The Breakdown," of Monday, June 3rd.

It is a fine piece of dramatic work with King Baggot in the leading role as Huntley Sharpe, who recuperates at Hot Springs.

BINDING CASES
for "THE IMPLET"

In response to numerous requests we are prepared to supply Binding Cases for "The Implet"

By prepaid mail, \$1.00 each.

Looks like a book.

You can put in and take out single copies.

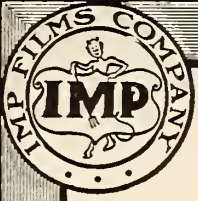
Handy for keeping your "Implets."

Send address and \$1 bill to

THE IMPLET, 102 W. 101st St., New York

Real Photographs
of
Imp Players

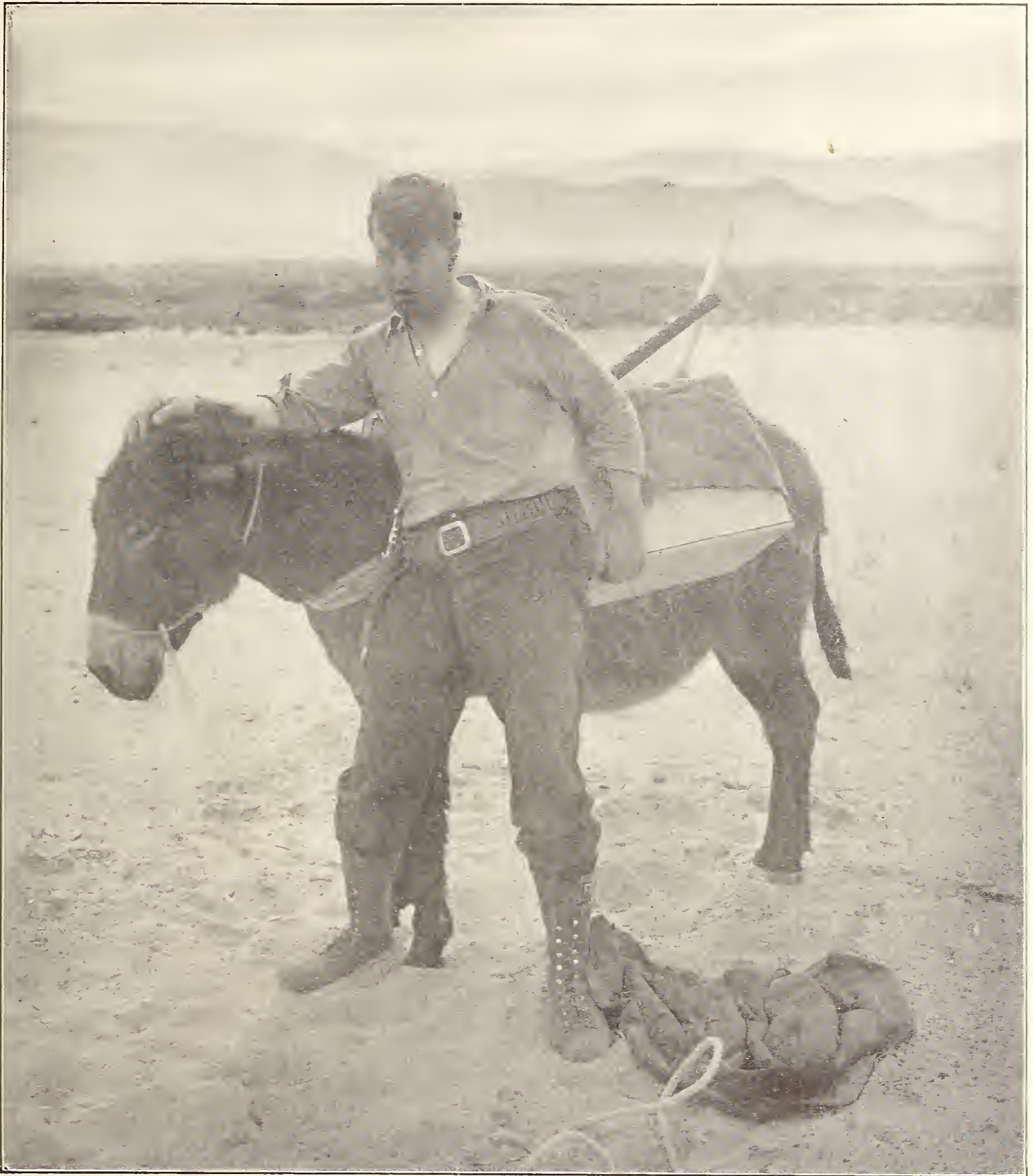
We have for disposal a few real photographs (that is beautiful surface prints) of some of our Imp players. There is W. R. Daly represented on a 9x7 picture, and H. S. Mack also a 9x7. The number of these photographs is limited. They are as good as the celebrated theatrical photographer, White, of Broadway, can make them. We are selling them at 15 cents each. Send your orders, and the money to cover cost, to the Imp Films Co., 102 West 101st Street, New York City.



THE THIRST FOR GOLD

A Drama of the Desert

Copyright 1912 by Imp Films Company



Two men in search of gold, meet in the desert, and quarrel
over the water supply on hand, which is very small.
At the end of the quarrel they discover they
are long separated brothers.

5-27-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



'THE PERIL'

Great Imp Drama Release of May 30th

How the World's Peace Is Menaced by Spies

CAST OF CHARACTERS.

Lieut. Pond, U.S.A.....King Baggot
Col. Jones, U.S.A.....William Shay
Hokoruma.....W. R. Daly
Clara Jones.....Violet Horner

I.

"The Peril" is the aptly chosen title of the Imp drama release of May 30th. It means, of course, the so-called Yellow Peril, from which not merely the United States, but other countries of the world, may more or less reasonably be looked upon as in danger. The Yellow Peril is the world's peril from the Caucasian point of view. That is to say, if the four hundred millions of Chinese and eighty millions or so of Japanese (which is roughly about one-third of the population of the world) arise in their might it will be a poor lookout for the rest of the world, because the Mongolian races have, it is admitted, all the potentiality of becoming clever and aggressive, while the Caucasian races—that is the white people—are suspected of becoming effete by too much civilization. The blacks do not count in this connection.

The world's contest of the future, therefore, in the opinion of students of the world's politics, will be between the yellow races on the one hand and the white races on the other.

II.

So that when newspaper writers, magazine authors and others refer to the Yellow Peril they have in mind something not quite beyond the sphere of probability. In other words, there is a real chance in the future of a fight between Japan and the United States.

No one wants it, not even the Japanese. But as there are too many Japs on their own ground, they are inclined to spill over onto "Uncle Sam's" potato patch. And as "Uncle Sam," although loving his fellowman, does not want his fellowman to be too near him to be unpleasant, there are all the germs of a pretty little squabble, maybe ending in a world's war, out of this race antipathy.

Everybody knows that California is troubled with this matter; that the trouble does not diminish with time, and that, consequently, the Government of this country constantly has the "peril" under observation.

Wars are not made by governments. Governments exist chiefly to prevent war. It is the people who make wars. The American people made war on Spain. The Japanese people made war on Russia and China. The Boers made war on the English people. The French made war on the Germans in 1871.

So you will see there is a chance of the American people making war on the Japanese, or vice versa, so long as the smouldering ember of the "Yellow Peril" is there to throw out heat between the two people.

III.

It is around such a theme as this that the Imp drama, "The Peril," is woven. There is something more than this theme in the picture, of course. You have admirable scenes of fort life; you have a love interest between the gallant young lieutenant, played by King Baggot, and a pretty girl, played by Violet Horner. The fort scenes were actually made in a United States fort. This is not stage scenery. It is the real thing. Then you have

United States troops in an early part of the picture. Everything is done to give the play verisimilitude.

You will note how wonderfully well Mr. Baggot, Mr. Shay and the other Imp actors comport themselves as military men. They look military, and as if to the manner born. Then there is the inimitable William Robert Daly in the character of the Japanese spy. The Japanese spy is a butler in the family of the commandant of the fort.

The lieutenant, in the person of King Baggot, discovers the butler purloining valuable papers regarding the fort, which are kept in a secret drawer. There is a terrible struggle. The Jap is defeated, and the young lieutenant, who is in disgrace with his commandant, rehabilitates himself by this act and so wins the hand, as well as the heart of the girl, with whom he was in love. Thus throughout this play, "The Peril," there is a strong sympathetic interest.

IV.

In this play we have a human interest and a political interest equally balanced. The human interest is true to nature and to life. So is the political interest. It is not for us to say that many Japanese spies are working as butlers in the homes of American commandants. We do not know. But it is reasonable to suppose such a thing likely. Every nation to-day has its secret service agents in foreign countries. The people of the United States do not realize the lengths to which this sort of thing is carried in the old world. Why? Because the United States has no enemy. It has no enemy in Europe. It is not likely to be invaded from Europe or to invade any country there. The country may have tariff and other arguments with Canada, but that is all. Canada and America are never likely to come to blows.

And if the Japs would keep off the Pacific slope there would not be any quarrel or any likelihood of a quarrel with Japan. But the Japanese do not keep off the Pacific Coast, any more than the Americans keep out of Japan. It is just this little fact which gives "Uncle Sam" and the people of the United States generally a slight, very slight, insight into the importance of the spy in European international politics.

V.

For example, at the present time there is a whole lot of talk of the likelihood of a war between Great Britain and Germany. The Germans are building big war ships; the English are building bigger ones. Why? Because both countries have, more or less, made up their minds to a sea fight one of these days.

Each country, therefore, has its own spies finding out all the time what the other is doing.

It is notorious that at the present moment German spies abound in all parts of the British Isles, spying out the forts, defenses and trying to get secret information as to ships, torpedoes and other forms of marine defence.

To balance matters it is undoubtedly the case that in Germany there are innumerable British spies finding out all the secrets that can be found out with regard to German ships, German army disposition and the like.

Then France and Germany are none too friendly, and these two countries exchange spies.

In fact, the spy system is as well recognized in Continental Europe as international commercial relations are recognized in the peaceful territories of "Uncle Sam."

VI.

European naval and military spying, of course, is something more than the abstraction of private documents from a military commandant's home. It means a whole lot more. There is not the slightest doubt that in each European chancellery there are photographs of every other country's forts and guns—in fact, all the data of naval and military defenses in photographic, arithmetical and tabular form.

This information is obtained, of course, by elaborate spying.

Suppose you are a European country and want to know what the other fellow is doing in his forts.

It is not even necessary for you to send a man to the exact spot to do the job.

You can send him up in a balloon, arm him with a tele-photographic apparatus—he can take clear photographs at a distance of half a mile.

Or he can buy his information on the spot, just as a merchant can buy goods.

Spying, therefore, becomes in the last resort a pure matter of business.

There is nothing necessarily romantic or hazardous about it.

The spy may be a beautiful lady of fashion, just as conceivably as he may be a butler in a private family.

Nothing, therefore, need be hidden from a foreign government, provided it has the price to pay for it.

VII.

Of course, the spy, to be of real value, should be loyal to his employer. Now anyone may learn from history that national spies are not always loyal. A man or a woman may accept pay as a spy for one government and betray that government to the other upon whom he or she is paid to spy. In the idiom of the year 1912 this is known as "double crossing."

Even your aristocratic Ambassador is nothing less than a political spy. But he plays the game according to the rules. From the European standpoint an Ambassador is the man who goes abroad to lie for the benefit of his country at home.

Honest James Bryce, at Washington, does not lie for his employers, the British Government. He has no need to, because of the extreme unlikelihood of conflict occurring between these two branches of the Anglo-Saxon races.

Still Mr. Bryce keeps his employers in London informed as to the exact state of things in this country.

So that when there is a momentary excitement among the people of the United States Mr. Bryce is enabled to let his people at home know the real importance to be attached to such things.

On the other hand, if there was anything really serious happening this side of the Atlantic it would be his duty to let his people at home know.

VIII.

This is not a criticism or a story; it is an article of an explanatory nature, pointing out that the Imp drama, "The Peril," is based upon actuality. It has a foundation of probable fact.

It is not purely imaginary. I hope the reader won't think that every Japanese he meets is a spy. All Japanese people whom I have met are charming people of culture. But they are Japanese, and always will be. They will never assimilate with the Caucasian, or white races. We hear sometimes of mixed marriages—marriages between whites and Japanese and Chinese—these things, however, are abnormalities.

They are as abnormal as marriages between blacks and whites; they are flying in the face of nature.

Some time ago a film was released showing an American-Japanese conflict. This went too far, and the picture was suppressed because presumably Japanese susceptibilities would be wounded.

In London a little while ago "The Mikado," a Japanese opera, was voted inadmissible. A quarter of a century ago it was received with great favor.

We have advanced since then.

Everybody hopes there will never be trouble between the United States and Japan.

It is just as well for "Uncle Sam" to keep an eye on his Pacific seaboard, and perhaps it is just as well the lesson of danger should be kept in sight by such films as "The Peril."

Above all and aside of its main motive, "The Peril" is a fine play, well written, well produced and well acted.

The fight between the American lieutenant and the butler-spy is some fight. It would do the hearts of J. Johnson and J. J. Jeffries good to see how Mr. Baggot and Mr. Daly can fight.

Now, Mr. Exhibitor, what I advise you to do is to reprint this story about "The Peril" in your literature and in your local papers.

It will tell your audience a great deal about the subject that will interest them.

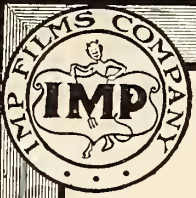
IMP ADS.

THE THIRST FOR GOLD

A strong and romantic Imp drama of the hunt for gold by two men who in their dire distress discover they are brothers.

UP AGAINST IT

An Imp comedy of screams and misadventures ending in a happy marriage.



THE PERIL

A Strong Military Play

Copyright 1912 by Imp Films Company



A young lieutenant detects a Japanese spy in the act of abstracting secret military plans. By defeating the spy, the lieutenant gains the hand of the girl he loves. 5.30-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



CRITICISMS OF THE IMP FILMS

THE THIRST FOR GOLD

Imp Drama Release of May 27, 1912.

CAST OF CHARACTERS.

John Rhodes.....Harry Pollard
Walter Rhodes.....Edward Lyons
Mrs. Rhodes.....Louise Crolus
Mr. Rhodes.....Ben Horning
Messenger.....Eugene Kelley

The story of this picture shows that accidents and coincidents still play great parts in the affairs of life. We may express surprise at these happenings, but they happen nevertheless. Life is not lived by any one of us according to a precise formula. We never know what is going to happen. As Beaconsfield in one of his books says, "Nothing is certain but the uncertain."

Two men, each independently of the other, set out to slake the gold thirst. We all suffer from the gold thirst, more or less. We either want gold, or need gold. The greater the need the greater the risks run in gratifying it.

So it fell that these two men met by chance in the desert, where water was scarce. Privation stared both of them in the face, yet both were rich—one had a supply of water and no gold, the other had plenty of gold and no water.

The man with the gold attempted to strike a bargain with the man who had the water. He failed, for the time being at any rate.

Those who have endured it say there is no torture known to mankind greater than excessive thirst. Excessive hunger, as we all know, produces inanition of the body, and a corresponding exaltation of the mind, but thirst—acute thirst, without the means of slaking it, is said to be indescribably torturous. What must death from thirst be? Let us hope no one will ever suffer that way.

In sheer desperation the man with the gold offered all he had for the other man's "cup of cold water"; the latter refused. The other, not to be denied, pleaded for the sake of his mother.

The *denouement* of this terrible drama of the desert was that the men discovered they were brothers.

Such things have happened in real life, and the story has been seized on by the Imp Company's director and acting forces to enforce again the old lesson that truth is stranger than fiction.

UP AGAINST IT

Imp Comedy Release of June 1, 1912.

CAST OF CHARACTERS.

Amos Bently.....King Baggot
Howard Crampton.....W. R. Daly
Frank Crampton.....Wm. E. Shay
Louise Crampton.....Vivian Prescott

My! but Amos Bently WAS up against it. "It" in this case was several things. He was broke, as clean as a whistle, and in that dilemma had to see his furniture annexed by his creditors. Then he was in love with a pretty girl. How was he to make up to a girl in his impecunious condition? What torture! Then, when the girl's brother called and begged him to go spend the evening with them and take advantage of a job which his father offered Amos, poor Amos could have swooned. He had not any money in his pockets, and his clothes were approaching the threadbare stage. But he faced the music, and in facing the music he plunged into his friend's home, only to discover, when he was well set for the evening's entertainment, that there was a rent in his pants which made him look and feel very cheap.

There were some pretty girls in the house that night, and poor Amos was hard put to it to conceal his distress. However, at last the girl's

brother flung him into a room where there were needles and thread. Before Amos, however, could come to the work of repairing the rent the girl's father discovered the intruder. Not knowing who he was, the old boy pointed a pistol at Amos' head, but before Amos could be shot the girl and her brother, who had been watching things through a keyhole, broke in and explained matters.

The father was all apologies and smiles. Amos was left alone with the girl; she provided him with a convenient dressing gown and set about the job of doing his mending for him. And so they resumed their courtship in these unusual circumstances with a prospect of Amos getting a job and a bride at the same time.

This is the bare story of a comedy which is all electric shocks of laughter. Miss Vivian Prescott shows herself to be a clever comedy actress; Mr. Shay is the polished humorist, and as for King Baggot, his legion of admirers will surely welcome him in the mercurial role of the troubled Amos. Baggot certainly is funny in this comedy, and Baggot's fun, like that of Mr. Shay's fun, is of the thoroughly refined, gentlemanly order.

A WOMAN DEFENDS MOVING PICTURES FOR CHILDREN

The "New York Tribune" recently printed an interview with Mrs. H. C. Arthur, the mother of ten children, who gave out the following spirited defense of the pictures:

"You wanted to know what I think of moving pictures, didn't you? Well, I think they are fine things for the children. We hear a lot about the decline of the human race, but it isn't declining; it's going forward. We have six hundred thousand children of school age in this city, and only 1 per cent. of those are abnormal. People talk a lot about the abnormal six thousand, and we get reports from organizations dealing with crime and through the public press. We get statistics of defective, delinquent and dependent children, and the general impression is wrong.

"In hearing of so many unfortunate we lose sight of the proportion, which really is not alarming. The human race isn't going back with only 1 per cent. abnormal. What we hear about the harmful effect of moving pictures on children applies to this small percentage of defectives, but not to the normal child. For instance, when you read the story of 'Cinderella,' did you want to copy Cinderella or the wicked stepisters? When you read 'Jack the Giant Killer,' did it fill you with the desire to go out and kill somebody right away? When you read 'Bluebeard,' do you think, if you had been a boy, you would have had the ambition to marry a lot of women and then kill them as he did?

"The normal child's imagination is more easily stirred by good impulses than by bad ones. If the story in any way teaches a lesson of retributive justice, the child's intellect grasps that idea and is benefited, even if he does witness a picture of crime. I believe that the boy who is incited by such things to any kind of crime is invariably the boy who is a victim of the effects of premature smoking. Tobacco can dwarf the moral sense and intellectual power of a boy under seventeen."

Mrs. Arthur thus describes the evil features of the picture shows at present:

"First the law forbids the child to go alone, so he devises ways of defying the law. This is bad. The small child who has a nickel hangs around at a short distance from the entrance

and accosts strangers with the appeal, 'Please, lady,' or, 'Please, mister, take me to the show; here's my nickel.' The man or woman so accosted usually assents and the child gets in, but is without any guardian after he gets in. He has no protector in case of fire panic. He has no one to see that he gets home safe though he may be on the streets as late as 10 o'clock at night. Also there is always the possibility that the stranger appealed to may be a vicious character who would take advantage of the child's confidence.

"If there was a law which permitted children to go to these shows in the afternoon it would have the hearty co-operation of the managers. I have talked with fifty or more of these men and they would willingly pay for a matron appointed from a civil service list. The children would be on the street at a normal time. It would be known that these shows were catering to the children's trade, and the Board of Licenses would make proper inspections."

Here Mrs. Arthur related a touching incident involving an experience of her own child. She said:

"My little seven-year-old girl came home one evening from the picture show and sat on the floor very quietly for a while. I said: 'What's the matter?' 'Oh, mother,' she replied, 'I saw a very sad picture. There was a little girl with a drunken father. Her mother was awful good to her, but she died, and her father got drunk, and then the little girl had to starve till a kind lady happened to find her. I'm going to be so good to you and my papa what don't get drunk, 'cause maybe you and papa might die and maybe no good lady would find me, and then I'd have to starve.'

"The impression on that child's mind—well, was it good or was it bad? What do you think? The picture she saw depicted a so-called story of crime, and yet it taught her filial affection and the value of a good, clean living father."

THE IMPLET LETTER BOX

ADDS HIS PRAISE.

May 9, 1912.

To the Editor.

Sir: I read with a great deal of interest your "Brickbats and Bouquets" and feel like adding my praise to the already long list of admirers of Imp releases. I have been operating a motion picture machine for five years, and will say that any operator who likes films like Imps. There is a rare clearness about them that makes it a pleasure to operate a machine while they are running through. I will also say that I have less trouble with breakage on Imp films than any other make. Keep up the good work. I don't see where you can improve them, because I feel they are nearer the apex of what motion pictures should be than any other make.

Wishing you well, I am,

Very truly yours,

NOLTE C. AMENT.

Stewart Opera House,
Elizabethtown, Ky.

UP TO THE OPERATOR.

May 1, 1912.

To the Editor.

Sir: Noting your article in the last issue of "The Implet," entitled, "It Is Up to the Operator," the following may be of interest to you. I try my best to run the films at the right speed and do not lay it on to the manufacturers if I run them too fast, but what is an operator to do when the manager sticks his head up into the operating room and says: "Shove her through a little faster, there is a lot waiting outside," which often happens when we have an IMP. night. What is an operator to do? Either obey instructions, or look for another job, where the same difficulties may be encountered. After reading the above I hope you will absolve some operators at least for blame in such matters.

Yours, etc.,

IDAHO.

[We suppress our correspondent's name by request. If "The Implet" obtains conclusive evidence that Imp pictures are unjustly treated by managers we will take steps to prevent the abuse.—Editor.]

THE FINEST ON THE MARKET.

May 3, 1912.

To the Editor.

Sir: I am a great lover of your photoplays and think they are the finest on the market to-day. Your company of actors are all stars, and I think they are the best in the business.

Very truly yours,

FRED LUIBRAND.

215 South Chilson Avenue,
Station A, Bay City, Mich.

SURE TO DRAW.

May 6, 1912.

To the Editor.

Sir: "The Implet" is our favorite paper. An Imp banner with King Baggot's picture is sure to draw.

Truly,

ED. JACKSON.

Electric Theatre,
Wolcott, Ind.

Lyric Theatre, Marshalltown, Ia., writes: We are strong for the "Imp" pictures; also "The Implet."

FROM IMP READERS.

May 10, 1912.

To the Editor.

Sir: Am getting two, sometimes three, Imps a week. Ran your "Call of the Drum" on the third. Give us more of that kind; it's a fine, clean drama. We don't get enough of them.

A. N. STEBBINS.

17 Howard Place,
Springfield, Mass.

May 9, 1912.

To the Editor:

Sir: Good comedies and high-class drama are what my patrons like.

Truly,

A. H. CAMPBELL.

Gem Theatre,
Salem, Va.

May 11, 1912.

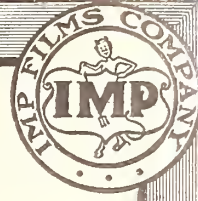
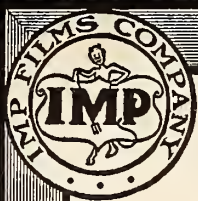
To the Editor.

Sir: Long live the "Imps."

Yours very truly,

E. T. COOPER.

Cozy Theatre,
Pendleton, Ore.



UP AGAINST IT

A Mirthful Comedy of Torn Pants

Copyright 1912 by Imp Films Company



A tear in his pants causes a young man, courting a pretty girl, great trouble. While attempting to repair the tear, he is suspected of being a burglar by the girl's father. When all is explained, the girl mends the tear and wins a lover.

6-1-12

On the same reel:

THE ART OF MAKING SILVER PLATE

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



THE STORIES OF THE IMP FILMS

"THE RETURN OF CAPTAIN JOHN."

Thursday Imp Release, June 6, 1912.
Approx. Length 1,000 Feet.

Copyrighted 1912 by Imp Films Co.
When Captain Alvin Strong went to rejoin his ship, he parted from his sweetheart, Alice, with a promise to marry her at the termination of the voyage. He left a locket in her possession as a souvenir. The ship, however, was wrecked with all on board save Captain Strong, who was washed ashore on a distant part of the coast in an unconscious condition.

When he was restored to animation by the kindly fishermen of the village, he had forgotten who he was. In other words, the calamity of the shipwreck had deprived him of his memory.

After he regained his physical health, he remained in the fishing village and secured a job amongst the fishermen.

Meanwhile, his sweetheart, at home, had not given up hope of his return and daily frequented the shore in expectation of seeing his ship return.

As Alvin Strong progressed in his new work, he also progressed in the affections of the daughter of his benefactor, the old fisherman. In course of time he married the girl, and a baby was born to them. Still, he had no recollection of the past beyond the day when he was thrown upon the shore and was restored to life. Everything in his mind before this was a blank.

One day in company with several of his fellow fishermen, he had to take a trip by water to the village which he had left two years before as Captain Strong. Alice recognized him, so did her mother and many of the villagers, but he failed to recognize them. There was a scene of anguish between the girl and him, and she at last brought about his recognition of her by showing him the locket that he had given her two years before. Instantly reason returned to him and he realized the position that he stood in. He had pledged himself to this girl, but he had married another and there was a child. Duty triumphed, however, and he returned to his wife and child, leaving Alice in despair and disappointment.

"THE BREAK DOWN."

Monday Imp Release June 3, 1912.
Approx. Length 1,000 Feet.

Copyrighted 1912 by Imp Films Co.
Disguises and impersonations are commoner in real life than most people suppose. Now and again a crisis in the big world of commerce, finance or politics arises in which it is essential that a man should have a double so near himself in resemblance that a deception can be practiced.

The officers and stockholders of The Mutual Construction Company were holding a serious session. Huntley Sharpe, the president, announced that a half million dollars must be raised forthwith in order that certain unfinished contracts in hand could be completed, then matters of the company would proceed smoothly.

But a minority of the stockholders would not trust the president. They demanded that a receiver for the company be appointed. This demand so affected Mr. Sharpe that he suf-

fered a nervous breakdown, fearing the collapse of the company.

His physicians decided that if he would regain his health he must go away instantly. This brought about unexpected results. The stockholders realized that Sharpe's absence from the city would bring about the very thing they desired to avert, viz.: the downfall of the company because public confidence in it would be weakened.

In this difficulty a bright inspiration occurred to the company's secretary. He met a man exactly the double of Mr. Sharpe. Swearing all to secrecy and pledging Sharpe's double likewise, the man was induced to take the place of Mr. Sharpe in the office day by day.

Meanwhile, the real Mr. Sharpe went to Hot Springs; recovered his health after a short course of treatment, and while there meeting several financial kings was so enabled to raise the necessary money to complete the contracts and assure the continued prosperity of the Mutual Construction Company.

"A CASE OF DYNAMITE."

Saturday Imp Release, June 8, 1912.
Approx. Length 600 Feet.

Copyrighted 1912 by Imp Films Co.
Jonathan Jay, while waiting on a customer in his little country store, catches Cy, the village bad boy, stealing apples. He punishes him with a whipping, and Cy plans revenge.

The opportunity comes when Jonathan gets a telegram calling him to the city to close up a business deal. While he is buying his ticket Cy paints the word "Dynamite" on his grip, and as the train pulls in, Jonathan hurriedly picks up the case, and rushes for his car, without noticing the awful word thereon.

On his arrival in the city he goes to a jewelry store, where the clerk seeing the name on the grip, offers him practically everything in the store. Jay takes all he can carry and starts for the bank. The jewelry clerk rushes for a policeman and they give chase to the unsuspecting countryman, who goes into the bank to draw out some money. Here he meets with the same experience, as the cashier also fears an explosion. Jay is now well loaded down with money and jewelry—but is soon tracked by the cashier and the clerk and the policeman. After many amusing experiences he is captured and taken to jail, where everything is satisfactorily explained; he is released and starts happily for his country home.

"FUN IN A U. S. MILITARY CAMP."

Saturday Imp Release, June 8, 1912.
Approx. Length 400 Feet.

Copyrighted 1912 by Imp Films Co.
Life of the soldier in camp is free from many restrictions that are imposed upon him in time of warfare, or when on the march.

This film shows soldiers at play in their camp. Various kinds of sport, such as boxing and other athletic exercises are indulged in. Then there are less scientific kinds of entertainment such as throwing men up and down in a blanket; shaving contests; foot races, etc.

Interest in the army is so general

that motion picture theatre goers will surely be pleased and interested to see this intimate aspect of military life.

"UP AGAINST IT."

Saturday Imp Release, June 1, 1912.
Approximate Length, 600 Feet.

Copyrighted, 1912, by Imp Films Co.
Amos Bently was up against it in more senses than one. Times were so hard with him that he had to part with the furniture of his little apartment in order to pay his debts. However, things were inclined to take a better turn for him.

He was invited to be a guest of some friends of his. And between him and the daughter of the family some sort of heart interest was supposed to exist. Disinclined to accept the invitation at first, he yielded to the persuasions of his friends, the brother of the girl, and made his way to the host's house. Unfortunately his nether garment gave way in a somewhat conspicuous place, and in attempting to conceal the tear while the evening party was in progress, poor Amos suffered a great deal of torture.

Finally he was shown into the room of his probable fiancée. And while in the act of searching for a needle and thread was discovered by her father, who had not yet made the acquaintance of Amos.

Poor Amos stood in imminent danger from an ugly looking revolver which Mr. Crampton pointed at him. However, his peril was discovered in time by the girl and her brother, and the lady lending him a convenient dressing gown proceeded to help him out of his sartorial difficulty, and at the same time intimated to him that she would not be disinclined to darn his socks for an indefinite period. So the young couple were made happy.

This is a whirlwind comedy of laughter and fun; rapidly played by King Baggot as Amos Bently, Vivian Prescott as Louise Crampton, W. E. Shay as her brother, Frank, and W. R. Daly as the father.

"THE ART OF SILVER-PLATE MAKING."

Saturday Imp Release, June 1, 1912.
Approximate Length, 400 Feet.

Copyrighted, 1912, by Imp Films Co.
The art of silver-plate making as illustrated in this film is the result of a special concession given to the Imp Films Company by one of the most eminent firms in the world, Sheffield Plate Co., of New York City. We see the fashioning of the metal into various articles for table and decorative uses, and the mechanical appliances of a first-class silver-plate making factory in actual operation.

The photographic difficulties of the dimly illuminated interiors have been well overcome, and the result is that the film presents an excellent series of views of the actual operations of the silver-plate making industry. From the rough sheet metal to the finished and highly engraved dish or salver, the illustration takes an interesting course in this picture.

"THE THIRST FOR GOLD."
Monday, Imp Release, May 27, 1912.
Approximate Length, 1,000 Feet.

Copyrighted, 1912, by Imp Films Company.)
John Brown leaves his home in the East to seek his fortune in the gold mines of the Far West. For fifteen years he struggles against fate—the riches he has sought so long

and arduously do not come to him. After this, his last, desperate effort, he had decided that if still unsuccessful he would return to his eastern home. He fails to find the precious metal, and his provisions being out and his supply of water almost gone, he breaks camp and starts across the desert to the nearest settlement.

He loses his way, and for several days wanders aimlessly. In the distance he sees a figure approaching. When they meet, he discovers it is a young man, a prospector like himself—unkempt and disheveled—without pack or water bottle; also that he is delirious, presumably from thirst. He seizes John's water bottle, and there is a terrific struggle. He is finally overpowered. The stranger offers nuggets from a rich strike he has just made for a drink of water. John refuses, for there is only a few drops of the liquid remaining. The young man pleads for his mother's sake, and John is again about to refuse, when he sees a vision of his own mother, as he last saw her fifteen years ago, and he tenders his bottle. Together they start out on their long journey through the desert.

They are suffering greatly and are almost exhausted when, far in the distance, John sees a railroad train. Knowing there must be water in that direction they strain every effort to reach the distant spot. The stranger is exhausted, and John almost so from carrying him. At last the goal is reached—here is a water tank—John pulls the rope, releasing the water, and both men fall into it.

The younger man, thinking he will die, gives John a paper, showing the location of the mine which he was crossing the desert to have filed, and offers it to him if he will promise to take care of his mother, a photograph of whom he also shows to John. In this pictured face, to his intense amazement, he recognizes his own mother. And the young prospector is his own brother, Walter, whom he left at home a small boy. The shock of finding a brother revives Walter, and they then make their way to town and file the claim. Then home to mother and luxury.

The story closes with the two brothers being warmly welcomed by the mother in the East.

"THE PERIL."

Thursday, Imp Release, May 30, 1912.
Approximate Length, 1,000 Feet.

Copyrighted, 1912, by Imp Films Company.)
The peril that threatens in a greater or less degree the entire civilized world is the keynote of our current picture.

Hokoruma, a Japanese soldier, is sent to San Francisco to obtain, at all hazards, a plan of the new harbor fortifications, about to be erected. He registers at a Japanese employment bureau, and through this means secures a position of butler in the home of the commanding general, Colonel Jones. This gives him the opportunity of learning and seeing much that is necessary for him to know in accomplishing his end.

The colonel's daughter, Clara, is engaged to Lieutenant Pond, and the marriage is dated for the near future. At the Officers' Club Lieutenant Pond is guilty of an act unbecoming to a gentleman, and the colonel, who is severe but just, offers him the choice of two alternatives—court-martial or resignation. The lieutenant is overwhelmed with the threatened disgrace. But he thinks he sees a means of escape—he will persuade his fiancée to clope with him—the colonel would never carry out the proceedings against his son-in-law. He enters Clara's home secretly, and while waiting in a dark room, while she is preparing to join him, a man stealthily creeps in and endeavors to make away with some important papers which are kept in a secret drawer. Recovering from the surprise the lieutenant springs on the intruder, and there is a terrific struggle, at the height of which Clara enters the room. She is horrified to see her lover in the clutches of a supposed burglar, and immediately arouses the household. Her parents appear, and the spy succumbs to the vigorous blows inflicted by his opponent. When the lights are turned on it is revealed that the would-be robber is none other than Hokoruma, the butler.

Lieutenant Pond is, of course, fully forgiven by the colonel, who is saved from disgrace by the courage displayed by the man whom he was to court-martial, and to whom he now willingly and gladly gives his daughter.

PLEASE OBLIGE THE IMP WITH THE FOLLOWING INFORMATION

We want each reader of The Implet to tell us the names of the Independent Theatres in his city which exhibit first run, second run and third run Imps.

Send us this information as quickly as possible.

A postal will do with the names and addresses of the theatres. Just address The Imp Films Company, 102 West 101st St., New York City, and write on the back of the card the name and address of the theatre, and say, as the case may be,

First Run,

Second Run or

Third Run

Tell us, in short where, when, and how Imp Pictures are shown. Mr. Exhibitor, please oblige the Imp in this matter so that the Imp may, in turn, help you.

"THE DEATH SHIP" †

or, **"THE WRECK OF THE AURORA"**

THE FILM OF A THOUSAND THRILLS!

STATE-RIGHTS, 15c. a Foot
NO EXTRA CHARGES

Secure valuable, exclusive State-rights before it is too late. Wire, phone or write today sure. Three-sheet and two different one-sheet posters, beautiful heralds and still photos. We hold certificates of registration of our copyright of this film, dated February 28, and will prosecute all infringing extent of the law.



COLONIAL BUILDING

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Columbus Ave. & 101st St.

NEW YORK CITY

INDEPENDENT RELEASE DATES

RELEASE DAYS.

Monday—Imp, American, Champion, Nestor.
 Tuesday—Eclair, Powers, Republic, Than-houser.
 Wednesday—Ambrosio, Champion, Nestor, Reliance, Solax, Sales Co.
 Thursday—Imp, American, Eclair, Gaumont, Rex.
 Friday—Lux, Solax, Thanouser.
 Saturday—Imp, Great Northern, Nestor, Reliance, Republic.
 Sunday—Eclair, Gaumont, Rex.

IMP.

April 13—A Leap for Love (Dr.)..... 500
 April 13—Mr. Smith, Barber (Com.)..... 500
 April 15—Rescued by Wireless (Dr.).....1000
 April 18—Woman Always Pays (Dr.).....1000
 April 20—Lonesome Miss Wiggs (Com.)... 600
 April 20—Scenic Wonders of Yellowstone Park (Scenic)..... 400
 April 22—A Millionaire for a Day (Com.)...1000
 April 25—The Loan Shark (Dr.).....1000
 April 27—U. S. Artillery Manoeuvres (Mil.) 400
 April 27—A piece of Ambergris (Dr.).... 600
 April 29—The Lure of the Picture (Dr.)...1000
 May 2—All for Her (Dr.).....1000
 May 4—Melodrama of Yesterday (Com.) 600
 May 4—Breach of Promise (Com.)..... 400
 May 6—On the Shore (Dr.).....1000
 May 9—The Land of Promise (Dr.)...1000
 May 11—The Staff of Age (Dr.)..... 600
 May 11—Let Willie Do It (Com.)..... 400
 May 13—Jim's Atonement (Dr.).....1000
 May 16—Lady Audley's Secret (Dr.).....1000
 May 18—Henpecked Ike (Com.)..... 600
 May 18—ENGLISH STAG HUNTING, (Sporting) 400
 May 20—A Cave Man Wooing (Com.)...1000
 May 23—The Clown's Triumph (Dr.)...1000
 May 25—The Maid's Stratagem (Com.)... 600
 May 25—Views of Los Angeles, Cal. (Sc.)... 400
 May 27—The Thirst for Gold (Dr.).....1000
 May 30—The Peril (Dr.).....1000
 June 1—Up against It (Com.)..... 600
 June 1—The Art of Making Silver-Plate (Ind.)..... 400
 June 3—The Breakdown (Dr.).....1000
 June 6—The Return of Captain John, (Dr.)...1000
 June 8—A Case of Dynamite (Com.).... 600
 June 8—Fun in a U. S. Military Camp, (Sporting) 400
 June 10—Nothing Shall be Hidden (Dr.)...1000
 June 13—Channels of Love (Dr.).....1000
 June 15—How Shorty Won Out (Com.)... 600
 June 15—Bull Fight in Nuevo Laredo, Mexico (Sporting)..... 400
 June 17—Hearts in Conflict (Dr.).....1000
 June 20—The Schemers (Dr.).....1000
 June 22—Ferdie's Family Feud (Com.)... 400
 June 22—Clownland (Com.)..... 600

AMERICAN.

April 11—The Coward (Dr.).....1000
 April 15—The Distant Relative (Dr.)...1000
 April 18—The Range Detective (W. Dr.)...1000
 April 22—Driftwood (W. Dr.).....1000
 April 25—The Eastern Girl (W. Dr.).....1000
 April 29—The Pensioners (W. Dr.).....1000

May 2—The End of the Feud (Dr.).....1000
 May 6—The Wedding Dress (Dr.).....1000
 May 9—The Myth of Jamasha Pass (Dr.)...1000
 May 13—The Other Wise Man (Dr.).....1000

AMBROSIO.

April 3—A Mother's Love (Dr.).....
 April 3—A Dancing Fit (Com.).....
 April 10—The Wedding Dress (Dr.).....
 April 17—The Tramp and the Barrel (Com.)
 April 17—A Day of Haste (Com.).....
 April 24—Reaping the Harvest (Dr.)....
 May 1—(No release this date.)

BISON

April 15—Blazing the Trail (Dr.).....
 May 1—The Post Telegrapher (Dr.)....

CHAMPION.

April 10—Salvation Sue (Dr.)..... 950
 April 15—Baby's Adventures (Com.)..... 950
 April 17—A Gay Deceiver (Com.).....
 April 17—Bermuda (Sc.).....
 April 22—Winona (Dr.)..... 950
 April 24—Brothers (Dr.)..... 950
 April 24—The Horse Thieves of Bar X Ranch (Dr.)..... 950
 May 1—An Italian Romance (Dr.)..... 950
 May 6—Realization of a Child's Dream (Dr.) 950
 May 8—Lucky Jim (Dr.)..... 950

ECLAIR.

April 16—A Son's Ingratitude (Dr.).....
 April 18—Oh! You Ragtime (Com.).....
 April 21—A Generous Pardon (Dr.).....
 April 21—Portuguese Dancers (Dance)...
 April 23—Legend of Sleepy Hollow (Com. Dr.)
 April 25—The Easter Bonnet (Com.).....
 April 28—Miette's Adventures (Dr.).....
 April 28—Fishes of the Tropics (Edu.)...
 April 30—The Revenge of the Silk Masks (Com.)
 May 2—Cousin Kate's Revolution (Com.)
 May 5—The Voice of the Past (Dr.)...
 May 5—The Alhambra Granda (Edu.)...
 May 7—The Raven, 2 reels (Dr.).....
 May 9—Her Week of Anguish (Com.)...
 May 12—A Useless Sacrifice (Dr.).....
 May 12—Arabian Customs (Edu.).....

GAUMONT.

April 14—The Prairie on Fire (Dr.).....
 April 18—A Bet and Its Results (Com.)...
 April 21—The Mysterious Cigarette (Dr.)
 April 25—Jimmie Pulls the Trigger (Com.)
 April 28—Heliogabalus, Tyrant of Rome (Dr.)
 April 28—Dinant of the Meuse (Scenic)...
 May 2—The Shade of Autumn (Dr.)....
 May 2—The Banks of the Danube (Scenic)
 May 5—Driven from the Ranch (Dr.)...
 May 9—Jimmie, the Bold Buccaneer (Com.)1000
 May 12—The Lost Ring (Dr.).....
 May 12—Upper Bavaria (Scenic).....

GREAT NORTHERN.

April 6—During the Carnivals (Com.)...
 April 13—Joke on Henpeck (Com.).....
 April 13—Glimpses of Southern France (Sc.)
 April 20—Those Eyes (Dr.).....
 April 20—Revenge Is Blind (Dr.).....
 April 20—Clever Boys (Acrobatic).....
 April 27—The Dream of Death (Dr.)....
 May 4—The Musician's Love (Dr.).....
 May 4—Norwegian Mountain Clefts (Sc.)

LUX.

April 5—Bill Mentally Deranged (Com.) 478
 April 5—An Enjoyable Ride (Com.).... 426
 April 12—The Miner's Claim (W. Dr.)... 960
 April 19—An Embarrassing Purchase (Com.) 514
 April 19—Ching-Chang in Paris (Com)... 429
 April 26—The Crimson Heart (Dr.)..... 937
 May 3—Go to the Rescue! (Com.)..... 557
 May 3—Arabella's Droll Wooing (Com.) 377
 May 3—Bill As a Brigand (Com.)..... 557
 May 10—The Lassie from Aberdeen (Dr.) 521
 May 10—Bill as the Detective (Com.)... 390

NESTOR.

April 17—Her Indian Hero (W. Dr.).....
 April 20—The Love Trail (Com.).....
 April 22—Lottery Ticket No. 13 (Dr.)...
 April 24—The Little Nugget (W. Dr.)...
 April 27—Three of a Kind (Com.).....
 April 27—American Lumber Mill—Albuquerque, New Mexico (Ind.)
 April 29—The Impostor (Dr.).....
 May 1—The Everlasting Judy (Com.-Dr.)
 May 4—Her Corner on Hearts (Com.)...
 May 4—Isleta, N. M., Indian City (Sc.)
 May 6—The Ten of Diamonds (Dr.)...
 May 8—The Thespian Bandit (W. Com.)
 May 11—A Game of Bluff (Com.).....

POWERS.

April 16—Her Lord and Master (?) (Com.)
 April 16—What's the Use? (Com.).....
 April 20—Ethel's Sacrifice (Dr.).....
 April 23—Bangs' Burglar Alarm (Com.)...
 April 27—The Schemers (Dr.).....
 April 30—When the Lily Dies (Dr.).....
 April 30—The five Senses (Com.).....
 May 4—In Friendship's Name (Dr.)...
 May 7—A Bridegroom's Troubles (Com.)
 May 11—Retribution (Dr.).....

RELIANCE.

April 3—Birthday Present (Dr.).....
 April 3—Raising Alligators (Ind.).....
 April 6—Mother (Dr.).....
 April 10—When the Heart Calls (Dr.)....
 April 13—An Opportune Burglar (Com.)...
 April 17—A Question of Evidence (Dr.)...
 April 20—Love Is Blind (Dr.).....
 April 24—The Burglar's Reformation (Dr.)
 April 27—Bedelia as a Mother-in-Law (Com.)
 April 27—The Pygmy Circus (Edu.).....
 May 1—Return of John Gray (Dr.)....

May 4—His Love of Children (Dr.).....
 May 8—The Recoil (Dr.).....
 May 11—The Miser's Daughter (Dr.)....

REPUBLIC.

April 2—Two Women (Dr.).....
 April 6—A Dual Personality (Dr.).....
 April 9—Cure for Stage Fever (Dr.)...
 April 13—A Tragic Moment (Dr.).....
 April 16—Los Anarquistas (Dr.).....
 April 20—A Severe Lesson (Dr.).....
 April 23—The Averted Step (Dr.).....
 April 27—The Claim Jumper (Dr.).....
 April 30—The Tale of a Kite (Com.-Dr.)...
 May 4—On the Tide (Dr.).....
 May 7—The Baby's Shoes (Dr.).....
 May 11—From the Path Direct (Dr.)...

REX.

April 4—Modern Slaves (Dr.).....
 April 7—The Unending Love (Dr.).....
 April 11—A Tangled Web (Dr.).....
 April 14—The Seal of Time (Dr.).....
 April 18—Beauty and the Beast (Dr.)...
 April 21—While Wedding Bells Ring Out (Dr.)
 April 25—The Fashion Review (Topical)...
 April 28—The Serpent's Eyes (Dr.).....
 May 2—Fate's Warning (Dr.).....
 May 5—A Thorn in Vengeance (Dr.)...
 May 9—Drawing the Line (Dr.).....

SALES CO.

April 3—Animated Weekly No. 4 (Top.)
 April 10—Animated Weekly No. 5 (Top.)
 April 17—Animated Weekly No. 6 (Top.)
 April 24—Animated Weekly No. 7 (Top.)
 May 1—Animated Weekly No. 8 (Top.)
 May 8—Animated Weekly No. 9 (Top.)
 May 15—Animated Weekly No. 10 (Top.)

SOLAX.

April 5—Bill's Troublesome Grip (Com.)
 April 10—The Detective's Dog (Com.-Dr.)
 April 12—Billy's Nurse (Com.).....
 April 17—Saved by a Cat (Dr.).....
 April 19—Billy the Detective (Com.)...
 April 24—The Sewer, 2 reels (Dr.).....
 April 26—Billy's Insomnia (Com.).....
 May 1—The Reformation of Mary (Dr.)
 May 3—A Question of Hair (Com.)...
 May 8—The Wooing of Alice (Dr.)....
 May 10—Auto Suggestion (Com.).....

THANHOUSER.

April 2—The Star of the Side Show (Dr.)...
 April 5—The Girl of the Grove (Dr.)...
 April 9—A Love of Long Ago (Dr.)...
 April 12—An Easy Mark (Dr.).....
 April 16—The Baby Bride (Dr.).....
 April 19—Into the Desert (Dr.).....
 April 23—Rejuvenation (Dr.).....
 April 26—When Mandy Came to Town (Dr.)
 April 30—The Cry of the Children, Parts I and II (Dr.).....
 May 3—Miss Arabella Smith (Dr.)....
 May 7—The Saleslady (Dr.).....
 May 10—Love's Miracle (Dr.).....

SMASH GO THE PRICES!!!

JUST A FEW STATES LEFT OF THE MOST WONDERFUL PRODUCTION

"THE CRUSADERS" or "JERUSALEM DELIVERED"

Exclusive Territory Without A Bonus---Small Investment---Big Profits

A Three-Reel Feature of Tremendous Interest--A Great Historical Subject.

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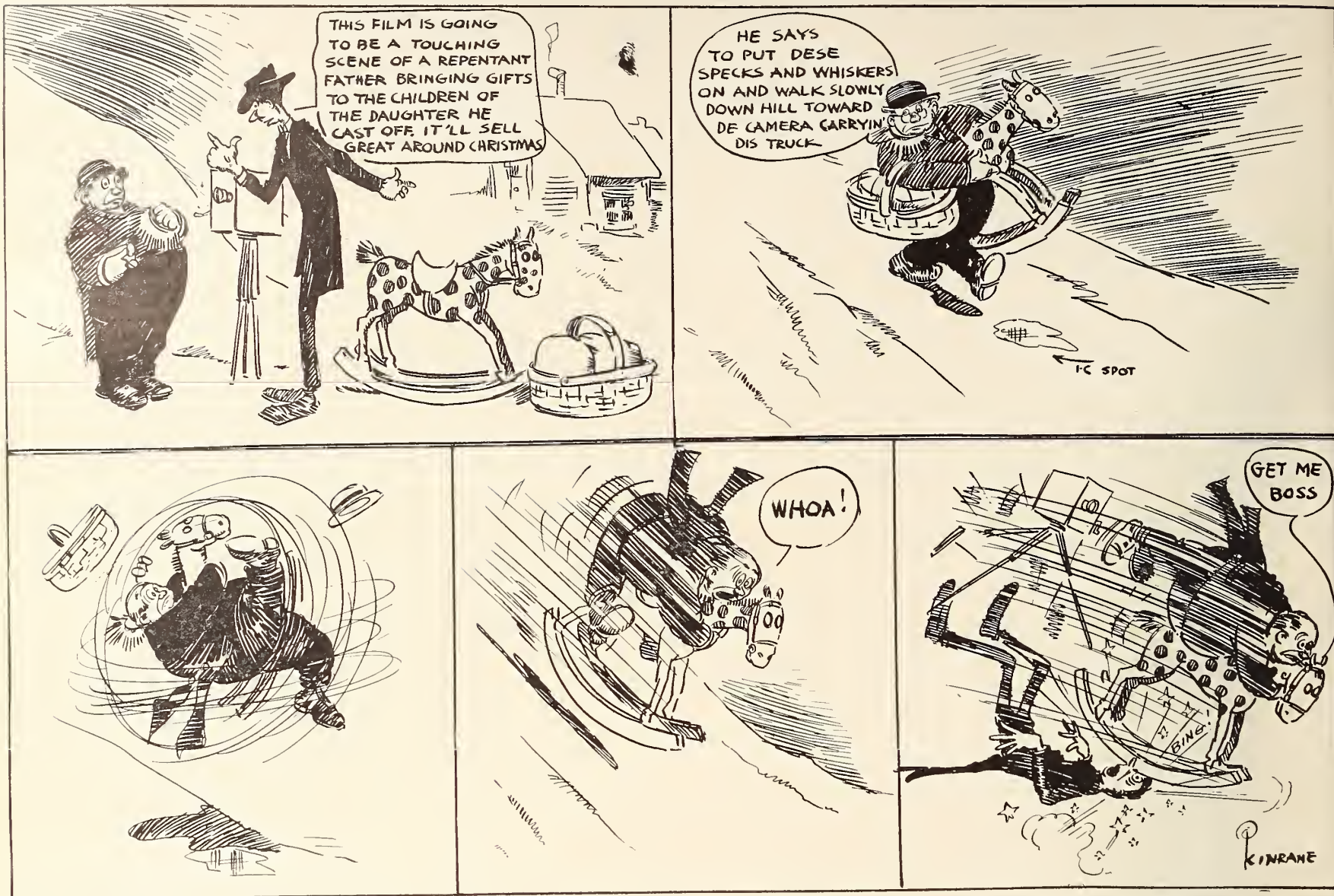
Columbus Avenue and 101st Street

NEW YORK CITY

THE ADVENTURES OF MR. ALMOST BUTT

Copyright 1912 Carl Laemmle

He ALMOST Gets a Great Moving Picture This Time, BUT—



The Implet is worth more to you *every week* than we ask you to pay for a *whole year's* subscription. Why?

- (1.) Because by tearing out the right hand pages and hanging them in your lobby you attract scores of *extra* people *into* your house. These pages are a permanent feature of The Implet.
- (2.) Because The Implet contains authoritative news of future Imp releases before you can find such news anywhere else. This helps you deal knowingly with your exchange.
- (3.) Because the pages of The Implet are a great help to you in preparing your advertising, whether in newspapers, dodgers, heralds or otherwise.
- (4.) Because The Implet has better ways of securing *real news* and reliable information about the moving picture business than any publication in the world and we intend to use that advantage to *your* benefit.
- (5.) Because The Implet curries favor nowhere, *except with you!* It is a "free press" in the highest sense of the word; free from fear; free from restraining influences; free to give you the straight, honest truth every week, and in advance of all others.

Fill the enclosed blank and send it with the correct sum of money **NOW.** It's a small investment but the best you can make. Carl Laemmle never gave you a wrong tip in any paper. It's all the more certain that he won't in his own, The Implet!

IMP FILMS CO.

102 West 101st Street, New York, N. Y.

Gentlemen:—Enclosed find \$_____ for which enter my subscription to The Implet for _____ years. (The price is \$1.00 per year.)

Name_____

Address_____

Here Comes "THE PERIL"

(Copyrighted 1912 Imp Films Company)

It is a 1000-foot feature absolutely different from any Decoration Day release ever produced. King Baggot and a strong supporting company at their very best. If you don't begin to ask for it now, you may not get it at all. Released Thursday, May 30th.

THE THIRST FOR GOLD

(Copyrighted 1912 Imp Films Company)

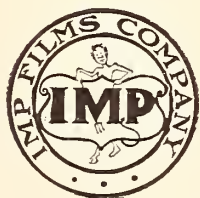
Another of those magnificent western mining Imps. There hasn't been a mediocre one in the whole series thus far, and there isn't going to be! This one has the real "punch" to it. Released Monday, May 27th.

Baggot in a Screaming Split

UP AGAINST IT

(Copyrighted 1912 Imp Films Company)

This is not only a "split" reel but it tells the story of a split pair of trousers. King Baggot goes into society and rips his panties. Then the fun begins. If you don't scream with laughter at this film, you've got a wooden Indian lashed to the mast. On the same reel we release "THE ART OF SILVER PLATE MAKING," one of the most interesting things you ever saw. Secured by special grant from the makers of the famous Sheffield Plate. Released Saturday, June 1st. Get it!



Imp Films Company

102 West 101st Street, NEW YORK CITY



Four more pages added to "The Implet"

making it bigger and better than ever. Are you getting it EVERY WEEK?

If not, why not?

I Take It Back!

I Don't Want to Sell The Laemmle Film Service After All---Last Week's Advertisement Withdrawn

(By Carl Laemmle)

Last week "The Implet" contained an advertisement headed "For Sale, the Laemmle Film Service." That ad was written *ten weeks ago* and was one of the series of ten articles appearing in "The Implet." When I wrote it I meant every word of it, but big changes can take place in ten weeks and big changes *have* taken place.

Since writing that well-intended but mistaken advertisement I have got things in such shape that the Laemmle Film Service can continue to be the "biggest and best film renter in the world" without hampering me in my other work. It was because I was afraid too much work was pulling my health to pieces that I wanted to sell it out and devote *all* my time to the "Imp."

So I apologize for my "false alarm," especially to those men who took the ad in good faith (as I intended it when I wrote it) and made me some very flattering offers for the Laemmle Film Service. Now that things have shaped themselves so as to make the Independent situation safer than ever---impregnable in fact---the "Imp" is in a position to turn out *better films than ever* and the Laemmle Film Service is fixed to give *better service than ever*.

By the way, how do you like the enlarged "Implet" and can you suggest improvements?



THE IMPLET

Vol. 1 No. 20

JUNE 1, 1912

Price Five Cents

The Universal Company and "The Imp" Carl Laemmle Interviewed A Plain Statement of Facts

The formation of the Universal is now a matter of common knowledge. This two-million-dollar corporation has been founded by Chas. Baumann, of the New York Picture Company; W. H. Swanson, of the Rex; P. A. Powers, of the Powers Co., and Carl Laemmle of the Imp Films Company. Each of these concerns has been sold to the Universal Company.

In the interests of and for the information of the readers of "The Implet," the editor of the paper put this question to Mr. Laemmle:

"Why have you sold the Imp to the Universal?"

This is the substance of Mr. Laemmle's reply, and given as nearly as possible in his own words as he spoke them to us.

"Why have I sold the Imp to the Universal? Because I believe it is the best thing that can happen to promote strength and permanency to the Independent film movement. I believe if we had not taken this step the Independent ranks would have been unable to withstand the repeated assaults from within and without.

"The Universal Company will continue to use the names "Imp," "Rex," Powers," "Bison," "Nestor," "Champion," "Republic," to designate its various brands. Associated with these will be enough other high-class brands to make up a full program of FINE RELEASES.

"Instead of selling these releases indiscriminately they will be sold only to exchanges which secure exclusive territorial rights. This is a condition which honest exchange men have long desired to see in force.

"Exhibitors, for the first time in the history of the Independent films movement, will be able to secure totally exclusive programs with no such things as 'repeaters,' and no danger whatsoever of having a program that will clash or conflict with that of another Independent exhibitor.

"Looking back through our correspondence files, which are filled with letters from ex-

changes and exhibitors urging this very action upon us, the only wonder is that we did not do it long ago.

"It will mean a wonderful uplift in quality. Men who have spent the most valuable part of their time fighting and trying to outgeneral each other, are now working in perfect harmony and unison, bending every energy toward improving the quality of films to the highest possible point.

"The Sales Company was for a time the salvation of the Independent cause. But it became a hotbed of politics, and was almost constantly threatened with disruption. The good brands of film had to help carry the inferior ones.

"Under the new plan disruption is impossible. The Universal Company is impregnable to assaults from without or within. It stands guard over the independent cause, placing it in a stronger and safer position than it has ever enjoyed before.

"None of the men who formed the Universal Company will retire from the moving picture business. We are all here to stay. Only instead of expending time, money and energy fighting each other we can devote every minute to the improvement of films. We can produce our own magnificent features without having to borrow them from Europe. We can accomplish things while working in unison that would have been impossible under the old plan."

In conclusion Mr. Laemmle said:

"If there's anything I have not made clear I hope the exhibitors will write and ask questions. I have always believed in keeping exhibitors informed about moving picture affairs."

"The Implet" will be glad to be made the vehicle for any information sought as to the plans and progress of the Universal.

DEMAND

"Let No Man Put Asunder"

The Great Imp Moral Drama

Thursday June 13th

102 West 101st St.
NEW YORK CITY

The "Implet"

The Moving Picture Newspaper

Edited by THOMAS BEDDING

COPYRIGHT 1912 BY IMP FILMS CO.

Published at 102 W. 101st St., New York

SUBSCRIPTION PRICE, \$1.00 PER YEAR
SINGLE COPY, 5 CENTS

"THE READER IN COUNCIL."

Last week on page 2 of "The Implet" we printed under the heading of "The Reader in Council" a number of communications from readers about their literature and other things. In the next two columns to that article we also printed some specimen "ads" from exhibitors' literature.

This is what we would like to do every week. We want the reader of "The Implet" to write us just as he wrote us last week and to give us an opportunity of commenting on what he told us, or offering our ideas as they are sought.

We would like to have a permanent article under this heading.

We would like to have the reader's ideas, for example, as to what he would like to appear in "The Implet." It is for his benefit that "The Implet" is written, therefore if he fails to see in the paper what he would like to see there it is his own fault for not writing us.

CHANGE OF RELEASE.

At the last moment, in view of the enormous interest attaching to the present Presidential election, we have decided to substitute for the release "A CASE OF DYNAMITE," on Saturday, June 8, 1912, a half-reel subject entitled, "PRESIDENTIAL POSSIBILITIES." This picture includes striking portraits of President Taft, Theodore Roosevelt, Champ Clark, Senator LaFollette, Mayor Gaynor and others. It gives a splendid idea of the strenuous nature of the campaign.

Every exhibitor should demand release of June 8th, including this extraordinarily interesting series of views.

CAST OF THE IMP PLAYS.

"The Breakdown."

(Imp Drama Release, Monday, June 3, 1912.)

Written by King Baggot.

Produced by Otis Turner.

Huntley Sharpe,

Jim Simpkins (the double),

King Baggot
John Hamilton.....W. R. Daly
Robert HarmonWm. E. Shay
The MaidViolet Horner

"The Return of Captain John."

(Imp Drama Release, Thursday, June 6, 1912.)

Written and Produced by F. J. Grandon.

John Strong.....Harry Pollard
Alice Thompson....Margarita Fischer
Mrs. Thompson.....Louise Crolius
Mr. Thompson.....Ben Horning
Mark Battle.....E. J. Le Saint
Ellen Battle.....Dolly Larkin

"A Case of Dynamite."

(Imp Comedy Release, Saturday, June 8, 1912.)

Written by C. Todd.

Produced by Herbert Brenon.

Jonathan JayJ. R. Cumpson
Mrs. Jay.....Rolinda Bainbridge
CyMaster Joe Moore
A Villager.....Frank Wilson

LOCAL COLOR

There seems quite a rage among moving picture makers for getting what is known among writers of fiction as "local color." That is to say, when your novelist is going to write a book, for example an Alaskan life, he goes out to Alaska, steep himself in Alaskan lore, scenery, customs, personalities, etc., makes his book on the spot, so to speak. That is "local color."

Some of the film makers, as we have said, are doing much the same sort of thing for their pictures. Some have gone to Ireland for the purpose of making Irish pictures; others have gone to Egypt; others have sent companies into remote parts of Canada; companies have been sent to Cuba, Florida; we, ourselves, have a company in California.

Speaking for ourselves, our company is at present in California, because, outdoor settings are difficult

to obtain here in the East in the winter, and then, again, we get variety of scenery in the pictures. Variety is the spice of life and is also the means of success in motion picture making.

But most of the Florida, California and other ventures made by ourselves and other companies are expedients and not necessities. It was not necessary to send a company to California, but it was certainly expedient, and that is the point of what we want to say. It was not necessary to send a company especially to Ireland to make "Shamus O'Brien." It was not necessary for us to send a company to England for the purpose of making "Lady Audley's Secret."

And yet both of these picture plays have been singled out by experts as under the circumstances masterpieces of motographic art.

If we had sent a company to Ireland it would have cost us a whole

lot more money, and if we had sent a company to England we should have been in like case, and the pictures, excepting in one or two small matters of detail, would not have been a bit better to look at.

They would not have been a bit better acted, a bit better staged or a bit better photographed.

So that the "local color" purchased at such a heavy price would not have helped anybody any, not ourselves, not the exhibitors, not the public.

There is not much to "local color" excepting that it involves the film maker in needless expense, at least in most cases.

As we said two weeks ago, "the play's the thing"; the story, the acting, the general presentation of the theme.

This is the true "local color."

We shall have more to say on this theme at other times in the interests of manufacturers.

PLEASE WRITE TO THE IMP.

We hope the reader has digested the series of articles which have appeared in recent numbers of "The Implet," dealing with the advertising of moving picture theatres, both in the newspapers and in special literature distributed among the audience.

What "The Implet" wants the exhibitor to do is to send us the literature which he distributes among his patrons. We will, if necessary, criticize it and offer suggestions for its improvement, if improvement can be introduced.

"The Implet" wants particularly to

help the exhibitor just in the measure of the exhibitor's needs. Every letter that is sent to us on this or any other subject will, if necessary, be personally answered.

But, please, write to us.

Criticise the Imp pictures; or say what kind of pictures you want; or ask us how you shall advertise them; ask us anything you like, and if we can answer it we will.

"The Implet" is a unique proposition. As we have said over and over again, it exists for the aggrandizement of the exhibitor. Aggrandizement is a big word, but we cannot

help writing it because our classical education impels us to think that way.

This is what we mean in smaller words, though you will see that one big word comprehends many little ones.

We want you to look upon "The Implet" as your own paper. The central source to which you may go whenever you wish to learn anything you may want to know.

Now write to us.

Write.

Write us often, as often as you please, and when you please.

MOVING PICTURES AND THE CHILD.

By Elizabeth Atwood.

["The Implet" goes on record as endorsing the general sentiments of this article. The Imp films are remarkable for their freedom from anything calculated to repel or shock the sensitive minds of children.—Editor "Implet."]

How much harm the moving pictures are working in their catering to a morbid curiosity may not be measured. We have seen good results come from the censorship which has excluded pictures more or less obscene and criminal, why not a censorship which will exclude the brutalizing reproductions, no matter how true historically?

In our little suburb we have a first-class little theatre given up to moving pictures and vaudeville. It is conducted in a most respectable manner by some of our most highly respectable citizens. The children of our most respectable citizens and their respectable parents, all go frequently to this eminently respectable place.

My children and some of their friends induced me to go with them one night. I saw a good audience—one which represented the best people of town, and this is a fine little town, too—and I felt myself in good company. I really enjoyed the first two or three films, telling simple stories with very beautiful pictures.

Then a very real and terrible reproduction of the Mormon massacre of long ago was given us with horrible detail. The agony of the terrified women and children, the slaughter of their husbands and their own extermination was portrayed with hideous reality. This brought back much to the minds of the older ones and put a never-to-be-forgotten impression upon the minds of the younger ones. We were helpless before this terrible realism, for we wished to see something farther on in the programme.

Another time a party, my own young folks among them, had the branding of the horses in the West presented with wonderful realism. The beautiful creatures, quivering with pain, powerless to save themselves. We know this must be done on these large plains in order for

these ranchers to find their own at the yearly "round-up," but why torture a sensitive public or feed the morbid seekers for entertainment of this character?

The most horrible of all, in my mind, was a series representing the crucifixion. When I remonstrated even my young friends said, "Why, they only had the robbers; they did not place Christ on the screen." Is this right? Can it do good? If it entertains and pleases it must do harm.

How much should our Canadian officials be commended for taking the stand which they did in preventing the moving picture companies from getting films of the landing at Halifax of the ship with the rescued bodies from the Titanic! How determined these scenic producers are to find heartrending things to portray with their almost miraculous skill! I am glad they met with a proper rebuff.

Nothing is sacred apparently. The grief of waiting relatives would furnish them with food to feed this growning morbid delight of their patrons. So the money-making business crowd rushed to the dock to catch the pain and anguish sure to be in evidence. They would have gloated like ghouls over the sickening changes, for here was a chance for money making in disposing of their wretched spoils to the theatre managers.

It would seem that at least one horror is necessary to make a programme complete. This proves that there is a proportion of morbid onlookers in every section to whom such things appeal. But why cater to these? Why not try to help them out of such a condition of mind instead of developing more morbid souls to take their places? Why not a censorship which will compel the managers to leave out such films? Then more would not be made. Why not follow the admirable example set by the wise and kind, those human, Canadian officials?

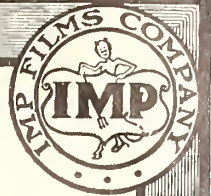
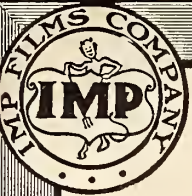
ANOTHER RAINEY EXPEDITION.

The Bronx Zoo and the American Museum of Natural History are both to benefit from several hunting expeditions that Paul J. Rainey has planned for the next two years. With gun, dog and moving picture machine he will hunt game in Africa, and the important game regions of Asia. Twenty hounds that left New York on May 22 with Mr. Rainey are destined to be added to the pack he already has in British East Africa, replacing the dogs that were more or less chewed up by lions on his last hunting trip.

"After I get to Narobe, British East Africa," said Mr. Rainey, before he sailed, "I expect to go up into the Congo region with Dr. Karl Akley, of the American Museum of Natural History, who will secure specimens for the museum. Following a stay of about six or eight months in Africa, I plan to make an extensive tour through India and southeastern Asia. For my hunting expeditions in the Malayan Peninsula, French Indo-China, Sumatra and Borneo I expect to buy or charter a ship. When I start back to New York I shall work my way back via the Suez Canal.

"My chief object in making another trip to Africa and the crossing over to Asia is to shoot and collect specimens and to secure cinematograph pictures showing the life and haunts of big game and the way in which they are hunted. In the Congo region I shall accompany Mr. Akley on a hunt for a very large bull elephant which the American Museum of Natural History desires for its elephant group. Some live chimpanzees will be taken into captivity on the same trip.

"After hunting lions with my hounds in British East Africa I shall take them to India, where they will be used on tiger and bear hunts in Cashmere. So far as I can find out this will be the first time that tigers have ever been hunted with dogs. All kinds of animals, both alive and dead, will be collected in French Indo-China, the Malayan Peninsula and the islands thereabouts."



THE BREAKDOWN

A strong drama of a man and his "double."

Copyright 1912 by Imp Films Company



Huntley Sharpe, a financial magnate, falls sick. He goes to Hot Springs to recuperate. A "double" impersonates him at his office in an important crisis, and so saves the company from disaster.

6-3-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



IMP FILM ADS.

THE BREAKDOWN

A powerful drama of high finance. With scenes in Wall Street, New York City. How a great panic is averted by a man's "double." King Baggot plays two parts in one drama.

The Return of Captain John

A pathetic story of the sea. A tragedy of a wreck and a girl's broken heart. A magnificent pictorial Imp.

PRESIDENTIAL POSSIBILITIES

Incidents of the present campaign.

SHRINERS' CONVENTION AT LOS ANGELES, CAL.

A beautiful scenic.

PLEASE OBLIGE THE IMP WITH THE FOLLOWING INFORMATION

We want each reader of The Implet to tell us the names of the Independent Theatres in his city which exhibit first run, second run and third run Imps.

Send us this information as quickly as possible.

A postal will do with the names and addresses of the theatres.


Just address The Imp Films Company, 102 West 101st St., New York City, and write on the back of the card the name and address of the theatre, and say, as

the case may be, First Run, Second Run or

Third Run

Tell us, in short where, when, and how Imp Pictures are shown.

Mr. Exhibitor, please oblige the Imp in this matter so that the Imp may, in turn, help you.



"THE DEATH SHIP"

or, "THE WRECK OF THE AURORA"


THE FILM OF A THOUSAND THRILLS! STATE-RIGHTS, 15c. a Foot
NO EXTRA CHARGES

Secure valuable, exclusive State-rights before it is too late. Wire, phone or write today sure. Three-sheet and two different one-sheet posters, beautiful heralds and still photos. We hold certificates of registration of our copyright of this film, dated February 28, 1912, Class J, No. 166,714 and will prosecute all infringers to the fullest extent of the law.

WORLD'S BEST

COLONIAL BUILDING

Phone Riverside 4914
Columbus Ave. & 101st St.
NEW YORK CITY



710 First Nat'l Bank Bldg.
CHICAGO

"PORTUGEE JOE."

Imp Comedy Release, Saturday June 29th

I keep da Hotel, de Hotel Portugee,
It is sailor man's home, when dey
come off da sea,
And I hava da wife, she's my sweet
Bernadotte,
Da Hotel and da wife are de two
tings dat I gotta.

Bernadotte is mucha pretty, as every-
one see,
"I must smile and be pleasant," she
say dat to me;
And I say, "Don't flirt vit dose sons
of a gun,"
And she say, "Wots a difference? We
maka da mon."

Den somea time comea da loafers to
cheat,
Dey gotta no mon, wot you calla da
beat,
Dey getta da drink, den skin out da
door,
Den I maka da swear, dey don't do it
some more.
Once there comea da man, and he
look pretty well,
Walking up to da bar, just lak one
dem swell;
I look at dat man from hees head
to his feet,
And I say to myself, "Dat man ees
no beat."

He calls for da whiskey, and I say,
"Of course,"
Den he turn out da drink dat would
stiffen de horse;
Den put in a white powder he take
from his clothes,
And says, "Good-bye all, send my
corpse to Cohoes."

Ha! he drink da stuff down, O Santa
Marie,
He kila himself in Hotel Portugee;
The police a will come, everybody will
know,
And then its skedaddle for Portugee
Joe.

Den I rush ter da man, and I grabba
his feet,
And I pulla heem out of da door by
da street,
And I leave heem dere, so every one
see
The man did not die in de Hotel
Portugee.

And dere on de bar was some pow-
der he spill,
Where it scatter around when ehe
man maka da kill;
Den a sailor man dere, hees name
Portland Pete,
Stick his thumb in da powder and
maka da eat.

An he laugh fit to kill, when he
smacka his tongue,
"It ess sugar," he say, "Portugee,
you got stung."
Was I mad—well, I bet you I jump
for da door
And I look for da corpse, he's not
dere any more.

Now I wait me again and the next
one will see
What he gets in the neck in Hotel
Portugee.

LETTERS TO THE EDITOR.

May 10, 1912.

To the Editor.

Sir: Am getting two, sometimes
three, Imps a week. Ran your "Call
of the Drum" on the third. Give us
more of that kind; it's a fine, clean
drama. We don't get enough of them.
A. N. STEBBINS.

17 Howard Place,
Springfield, Mass.

May 9, 1912.

To the Editor:

Sir: Good comedies and high-class
drama are what my patrons like.
Truly,
A. H. CAMPBELL.

Gem Theatre,
Salem, Va.

May 11, 1912.

To the Editor.

Sir: Long live the "Imps."
Yours very truly,
E. T. COOPER.

Cozy Theatre,
Pendleton, Ore.

May 12, 1912.

To the Editor,

Sir:—
We get Imp films frequently; they are
always welcome. Everyone likes King
Baggot.

Very truly yours,

B. F. PORTER.

Lyric Theatre,
Marshall, Minn.

It's the IMP

IT IS THE IMP

which produces "Lady Aud-
ley's Secret" the gripping
2-reel English Society Drama
of Early Victorian days—De-
mand This Picture.

IT IS THE IMP

which produces the magnifi-
cent Drama of the Sea "The
Return of Captain John" one
of the most exquisitely pic-
torial offerings ever pre-
sented—Demand this Picture.

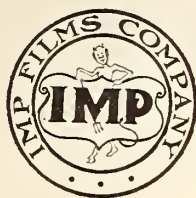
IT IS THE IMP

which produces "The Peril"
a Decoration Day Military
Drama illustrating life in a
U. S. Military Fort and tell-
ing a powerful story of for-
eign treachery—Demand this
picture.

IT'S ALWAYS THE IMP

which does the big things in
a big way; and the timely
things at the right time. It's
always the Imp that keeps
your programs alive and
spends money lavishly to
make you proud you're
Independent.

The Stories of the Imp Films



"THE BREAK DOWN."

Monday Imp Release June 3, 1912.
Approx. Length 1,000 Feet.

Copyrighted 1912 by Imp Films Co.

Disguises and impersonations are commoner in real life than most people suppose. Now and again a crisis in the big world of commerce, finance or politics arises in which it is essential that a man should have a double so near himself in resemblance that a deception can be practiced.

The officers and stockholders of The Mutual Construction Company were holding a serious session. Huntley Sharpe, the president, announced that a half million dollars must be raised forthwith in order that certain unfinished contracts in hand could be completed, then matters of the company would proceed smoothly.

But a minority of the stockholders would not trust the president. They demanded that a receiver for the company be appointed. This demand so affected Mr. Sharpe that he suffered a nervous breakdown, fearing the collapse of the company.

His physicians decided that if he would regain his health he must go away instantly. This brought about unexpected results. The stockholders realized that Sharpe's absence from the city would bring about the very thing they desired to avert, viz.: the downfall of the company because public confidence in it would be weakened.

In this difficulty a bright inspiration occurred to the company's secretary. He met a man exactly the double of Mr. Sharpe. Swearing all to secrecy and pledging Sharpe's double likewise, the man was induced to take the place of Mr. Sharpe in the office day by day.

Meanwhile, the real Mr. Sharpe went to Hot Springs; recovered his health after a short course of treatment, and while there meeting several financial kings was so enabled to raise the necessary money to complete the contracts and assure the continued prosperity of the Mutual Construction Company.

"THE RETURN OF CAPTAIN JOHN."

Thursday Imp Release, June 6, 1912.
Approx. Length 1,000 Feet.

Copyrighted 1912 by Imp Films Co.

When Captain Alvin Strong went to rejoin his ship, he parted from his sweetheart, Alice, with a promise to marry her at the termination of the voyage. He left a locket in her possession as a souvenir. The ship, however, was wrecked with all on board save Captain Strong, who was washed ashore on a distant part of the coast in an unconscious condition.

When he was restored to animation by the kindly fishermen of the village, he had forgotten who he was. In other words, the calamity of the shipwreck had deprived him of his memory.

After he regained his physical health, he remained in the fishing village and secured a job amongst the fishermen.

Meanwhile, his sweetheart, at home, had not given up hope of his return and daily frequented the shore in expectation of seeing his ship return.

As Alvin Strong progressed in his

new work, he also progressed in the affections of the daughter of his benefactor, the old fisherman. In course of time he married the girl, and a baby was born to them. Still, he had no recollection of the past beyond the day when he was thrown upon the shore and was restored to life. Everything in his mind before this was a blank.

One day in company with several of his fellow fishermen, he had to take a trip by water to the village which he had left two years before as Captain Strong. Alice recognized him, so did her mother and many of the villagers, but he failed to recognize them. There was a scene of anguish between the girl and him, and she at last brought about his recognition of her by showing him the locket that he had given her two years before. Instantly reason returned to him and he realized the position that he stood in. He had pledged himself to this girl, but he had married another and there was a child. Duty triumphed, however, and he returned to his wife and child, leaving Alice in despair and disappointment.

"A CASE OF DYNAMITE."

Saturday Imp Release, June 8, 1912.
Approx. Length 600 Feet.

Copyrighted 1912 by Imp Films Co.

Jonathan Jay, while waiting on a customer in his little country store, catches Cy, the village bad boy, stealing apples. He punishes him with a whipping, and Cy plans revenge.

The opportunity comes when Jonathan gets a telegram calling him to the city to close up a business deal. While he is buying his ticket Cy paints the word "Dynamite" on his grip, and as the train pulls in, Jonathan hurriedly picks up the case, and rushes for his car, without noticing the awful word thereon.

On his arrival in the city he goes to a jewelry store, where the clerk seeing the name on the grip, offers him practically everything in the store. Jay takes all he can carry and starts for the bank. The jewelry clerk rushes for a policeman and they give chase to the unsuspecting countryman, who goes into the bank to draw out some money. Here he meets with the same experience, as the cashier also fears an explosion. Jay is now well loaded down with money and jewelry—but is soon tracked by the cashier and the clerk and the policeman. After many amusing experiences he is captured and taken to jail, where everything is satisfactorily explained; he is released and starts happily for his country home.

"THE SHRINERS' CONVENTION IN CALIFORNIA."

Saturday Imp Release, June 8, 1912.
Approx. Length, 400 Feet.

Copyrighted 1912 by Imp Films Co.

The procession was chiefly formed of a large number of floats emblematic of the States and various bodies affiliated to and with the Shriners. Noticeable were the Japanese floats, and the Californian "Bear." All the floats were artistically decorated with real flowers and picturesquely attired figures. They embraced many shapes, including gondolas, ships, houses, etc.

At night time there was a procession of illuminated floats and other vehicles as well as mammoth animals, the whole forming a veritable feast for the eye of brilliantly illuminated effects.

"NOTHING SHALL BE HIDDEN."

Monday Imp Release, June 10, 1912.
Approximate Length, 1,000 Feet.

(Copyrighted, 1912, by Imp Films Co.)

Fred Langdon, a young inventor, has a sweetheart, Lillian Stanhope, who returns his affections, but there

is a parental objection. Fred is poor, and Mr. Stanhope has ambitious schemes for marrying his daughter to a man of present wealth and position rather than to one whose wealth and position are probably still in the making. So he parts the young people.

However, Fred is assiduous in his work, and in the course of it makes one or two important scientific discoveries with regard to the transmission of sound and light waves. Calling up his still loyal sweetheart, he makes the discovery that at that moment Mr. Stanhope's house is being ransacked by burglars. So Fred calls up the police station, and the burglars are captured. Fred made his discovery in virtue of the fact that he could hear what was taking place in the room, although there was no direct telegraph connection.

The burglars, having been captured, and Mr. Stanhope becoming aware of Fred's usefulness in the matter, offers to buy an interest in the invention, but the young lover told him nothing short of his daughter's hand would buy any part of it. Mr. Stanhope, anxious to get in on the marvelous invention, and realizing that his daughter was more than willing to trust herself to Fred Langdon, gave his consent to the union.

"LET NO MAN PUT ASUNDER."

Thursday Imp Release, June 13, 1912.
Approximate Length, 1,000 Feet.

(Copyrighted, 1912, by Imp Films Co.)

Drink is fastening its arms around Frank Downing; he has broken promise after promise made to his wife to reform, and she in despair appeals to a friend, who endeavors to persuade her to leave and accept a position as teacher in the village school in a distant part of the State. One night Downing comes home helpless, having spent his week's wages for drink, and there is no food in the house for Edna and the boy, Tommy. This decides the question, and Edna and the little boy leave the degraded man to go forth into the world and earn their living.

Upon arriving in the village where her school is located, Edna meets and inquires the way of John Stevens. He is a widower and is devoted to his little daughter, Doris, to whom he is both father and mother. Through this chance meeting a friendship is established between Edna and John, which grows stronger and stronger as time passes, until John discovers that he loves her very dearly and asks her to be his wife. Edna then admits her love and confides her story to him. He is willing to wait until she can secure a divorce.

During vacation Edna and Tommy return to their old home town, and here she secures her freedom. And now queer fate enters the picture. While she is away a man, a wreck and practically a tramp, is arrested in the village and tries to dispose of some carpenter tools, which are recognized as being the property of John Stevens. The man is Downing. He is taken to Stevens' shop in order that the tools may be identified. Downing makes an appeal to Stevens—the appeal of desperation—and John, who is touched, saves the man from the law's grasp by stating he is a new workman whom he has just employed.

Downing is put to work, and Stevens helps him to fight his curse. Finally he is reclaimed and becomes a man in fact.

Edna returns to the village full of hope, and Stevens, still ignorant of the relations that once existed between her and the man he has saved, is awaiting her with all a true lover's impatience. Edna enters the shop and

comes face to face with Frank. And thus does John learn the truth. The situation appalls all—all but John, a man who knew his God and knowing Him abided His will. He joins their hands, saying: "Whom God hath joined together let no man put asunder." Downing, with the past before him, refuses the sacrifice and endeavors to leave, but John stops him. "It is God's will," he says, and the reunited husband and wife pass out of his life together.

"HOW SHORTY WON OUT."

Saturday Imp Release, June 15, 1912.
Approximate Length, 600 Feet.

(Copyrighted, 1912, by Imp Films Co.)

This is a story of college life in which the demon of jealousy enters into the academical life of the students. The various scenes are actually taken in and around a collegiate building, and an idea is given of the lighter side of life that is led in high-grade educational centers.

Shorty, like all freshmen, is compelled to perform many little services for the sophomores, juniors and the seniors of his college, and while serving one of his classmates he meets charming Betty Rossmore, and immediately falls in love with her.

His bliss is not of long duration, however, as his upper classmates force him to introduce them to the pretty girl, and then he is left out in the cold. A junior promenade ball is to be given from which poor Shorty, being only a freshman, is barred. Six students invite Betty to this affair, while Shorty invites her to a dinner.

Betty, hoping to have some fun, accepts each and every invitation. The six, one after another, drive up in their automobiles and enter the house. Such looks are exchanged as each comes into the room. Finally Betty appears, shaking with suppressed laughter. Then Shorty walks in on the scene, and triumphantly leads Betty from the room and house; they enter his auto and speed away.

The disappointed boys, however, have a mix-up on the pavement to decide who shall escort Betty, not realizing that she has vanished with Shorty. A policeman is called, and the six are bundled into a patrol wagon and hurried off to jail. There they meditate on the perversity of woman, while Betty and Shorty are enjoying their dinner.

"BULL FIGHT IN NUEVO LAREDO, MEXICO."

Saturday Imp Release, June 15, 1912.
Approximate Length, 400 Feet.

(Copyrighted, 1912, by Imp Films Co.)

On the occasion of Washington's Birthday, which was celebrated in Laredo, Texas, in February, there was included among the festivities at Nuevo Laredo Mexico, just across the border, a bull fight, which was very largely attended by those who took part in the celebration. The various scenes attendant upon this form of sport as shown in the picture have no trace of cruelty or brutality.

Two or three sturdy bulls are turned into the ring, and beset by the nimble picadors, matadors and others, whose duty it is to irritate the animals and escape risk of assault by their horns.

The picture is vivid in the extreme, but stops short of actual carnage, although in one part of it the bull is seen in the last extremity of his life. But there is nothing degrading or revolting in the picture, which is of a very sporting nature and illustrates the natural pastime of some Latin countries.



The Return of Captain John

An Appealing Sea Story
Copyright 1912 by Imp Films Company





Captain John leaves his sweetheart; sails away; is shipwrecked and does not return for two years. Losing his memory, he marries another girl, and fails to recognize his former sweetheart.

6-6-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.





The Return of Captain John

An Appealing Sea Story

Copyright 1919 by IMP FILMS COMPANY





The Return of Captain John

An Appealing Sea Story

Copyright 1912 by Imp Films Company



Captain John leaves his sweetheart; sails away; is shipwrecked and does not return for two years. Losing his memory, he marries another girl, and fails to recognize his former sweetheart.

6-6-12

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



Criticisms of the Imp Films

"THE BREAKDOWN."

Imp Drama Release of Monday, June 3.

CAST OF CHARACTERS.

Huntley Sharpe, Jim Simpkins (the "double"),

King Baggot
John Hamilton.....W. R. Daly
Robert Harmon.....Wm. E. Shay
The Maid.....Violet Horner

The sanitarium (or sanitariums, as they are sometimes called) are not always peopled by the poor. The rich, like the poor, are always with us, and the rich, also like the poor, have their mental and physical troubles. The difference between the two classes is simply this—one can pay for the alleviation of its troubles; the other cannot. That is all the difference between riches and poverty. Still it is a vital difference.

Every now and again a wealthy man, or woman, disappears for the time from the public ken. Madam perhaps goes abroad or visits friends by way of a change from the grinding world of society functions. She is played out and must recuperate, if she is to continue playing the game of society posturing. As to the man, sometimes it is given out that he has gone abroad, or is on a sporting trip, or is laid by at home. Very frequently nothing is said about him; he just disappears for a few months.

At this moment in the various sanitariums in the United States, which cater to wealthy patrons, you would find on analysis many of the men there had broken down in health through business worries and were undergoing cures under assumed names. It is not an uncommon thing for the railroad president, the bank president, the Wall street operator—any prominent man, in fact, upon whose shoulders the burden of success falls heavily—to go away incognito, cut off all communication with his office, telegraph messenger, letter carrier, and be patched up again by the cure or treatment for the tremendous strain of modern commercial life.

This is just exactly what Huntley Sharpe, president of the Mutual Constructing Company, had to do at a great crisis that affected his company. His directors stopped his financial flights which were conceived in the best interests of the Company, so Huntley broke down and went away to Hot Springs.

Yet, wonder of wonders, Huntley did not go away—that is to say, to all appearances he still remained at his post in Wall street, New York City.

For if he had really gone away, if he had been suspected of being away, or known to be absent from his desk, disaster would have overtaken the company; the Mutual would have been forced into liquidation, and a great financial panic would have occurred.

Huntley Sharpe got over his difficulty in a feasible manner. It is said that each one of us has a double—that is, somebody so like us that each of us is mistaken at times for somebody else.

Huntley Sharpe's double appeared at a convenient moment and for a consideration impersonated Huntley from day to day on Wall street.

How this theme is worked out is shown in the Imp drama release of "The Breakdown," of Monday, June 3rd.

It is a fine piece of dramatic work with King Baggot in the leading role as Huntley Sharpe, who recuperates at Hot Springs.

"THE RETURN OF CAPTAIN JOHN."

Imp Drama Release of Thursday June 6, 1912.

CAST OF CHARACTERS.

John Strong.....Harry Pollard
Alice Thompson.....Margarita Fischer
Mrs. Thonson.....Louise Crolus
Mr. Thompson.....Ben Horning
Mark Battle.....E. J. Le Saint
Ellen Battle.....Dolly Larkin

This story is fine and human and is magnificently acted by the Imp Cali-

fornia Company. Margarita Fischer does some of the best work of her career as the fate-haunted heroine; the other members of the company are also well to the fore in their respective parts.

Aside from the story and the acting, here's one reason why we desire to specially commend this picture to all exchanges and exhibitors:

It shows some of the best marine photography ever made in a film. The



exposure in the beautiful light of the California coast was so accurate that all the delightful half-tones and gradations of the sunlit scenes have been faithfully portrayed. This is a function of moving picture making that is often overlooked, viz., that the films should record the absolute and relative values of the tones of the subject in front of the lens. This is the pictorial side of moving picture making.

As a picture, then, showing graphic scenes of fishing life on the California coast, and with a heart interest story and stirring incidents, "The Return

of Captain John" must be accounted an Imp masterpiece. And when, in addition to all this, the technique of the picture is perfect to the point of flawlessness it may well be imagined that in "The Return of Captain John" the Imp Films Company have produced another masterpiece.

"A Case of Dynamite."

Imp Drama Release of June 8, 1912.

CAST OF CHARACTERS.

Jonathan Jay.....J. R. Cumpson
Mrs. Jay.....Rolinda Bainbridge
Cy.....Master Joe Moore
A Villager.....Frank Wilson

All the fun and misadventure of this comedy are traceable to the mischievous pranks of a small boy, who paints the ominous word "Dynamite" on the suit-case of Jonathan Jay. In the course of his wanderings with the inscribed suit-case Jonathan has to visit a bank, where he terrifies the teller. Then he has to visit a jewelry store, and the jeweler is so alarmed that he begs the presumed dynamiter to get out of it with all the free loot he can handle in order that the dreaded explosion may be averted. The police then get after the alleged dynamiter, and there is a rapid series of adventures, depicting the wonderment of Jonathan and the fear of the policemen. Finally, when Jonathan is hailed into the police station and the suit-case opened, it is discovered there is nothing more harmful in the case than an alarm clock. So all ends happily.

The picture illustrates the varied emotions of people who think they are a highly dangerous explosive, and the comical indifference of the alleged dynamiter.

J. R. Cumpson is the man with the "dynamite," and H. S. Mack makes a very comical policeman, and the other members of the cast are all funny to the verge of ludicrousness.

The young Imp, Joe Moore, acts well in the mischief-making part.

"CLOWNLAND IN AN IMP."

We are all, to quote the late Thomas Carlyle, "Children of a larger growth," "we" being the grown-ups of whom the writer of these lines may be accepted as a type. That is to say a middle-aged person pretty well at his meridian. It is by middle-aged persons around about the age of Mr. Roosevelt, Mr. Taft and ourselves that the world is governed. In other words, the world is governed by experience and knowledge.

Few of us who go through the road to knowledge by the experience route tire of the little diversions that we have managed to enjoy on the way. One of these is the circus.

"Breathes there the man

With soul so dead,

Who never to himself hath said,
I like a real good circus show."

The love of the circus is intuitive with mankind, not to mention womankind. When we were very little men, and very little women, our fathers and mothers gave us the treat of our lives when they took us to the circus, and so this love of the circus is passed on from generation to generation.

Wherefore without going into more precise whys and wherefors just as all the world loves a lover because the feeling is innate, so all the world loves a circus because that feeling is innate.

This is why the Imp split of Saturday, June 22nd, appeals so largely and broadly. It appeals peculiarly to children; children who are just casting their eyes on the form of amusement that delighted their parents.

"Clownland" is the pathetic little story of a small boy who dreams of a

circus performance which he cannot see in reality. But when he wakes up Providence puts the necessary money in his way, and he goes to see the real thing.

The little boy dreams himself to be a king on a throne, and so he is shown to be in the picture, the circus part of which is performed by a troupe of professional performers, secured by the Imp at great expense. The picture is done in excellent style and will delight women and children wherever it is seen, not omitting to mention the grown-ups, among which are you and me, Mr. Exhibitor.

VENTILATE YOUR HOUSE

The Picto Review is the title of a four-page booklet which is devoted to the interest of the Picto Theatre, at Selma, Ala. The Review gives the Independent programme week to week, and we are pleased to see it features the Imp pictures, and the Picto should.

We cut from the pages of the Review the following little talk about ventilation:

"There seems to have been some discussion and dissension abroad as to the ventilation of the Picto. We wish it distinctly understood that there is no place in the city of Selma where the public gathers that is so well ventilated.

"There are two 18-inch ventilators running to the outer air, and two 18-inch exhaust fans, which insure the ventilators doing their work properly. We have a third exhaust fan ordered, and it will be installed immediately on arrival.

"Each person vitates about 30 cubic feet of air per minute. With a full house this means that 6,750 cubic feet

of air per minute is rendered unfit for breathing. Each of the Picto's exhaust fans carry off 3,500 cubic feet of this vitiated air per minute, and both together carry off more than a packed house can vitiate. And not satisfied with this condition, we are installing yet a third exhaust fan to add to your comfort.

"Besides this, there are numerous fans installed to keep the fresh air stirring, and more to be added.

"Don't take our word, come see for yourself."

As the season of the year when ventilation becomes of increased importance to exhibitors and the public is at hand, we commend this little pointer to our readers. The perfect ventilation, and the due control of the temperature of your theatre will conduce to success, and success is what you are out for.

MEXICAN BULL FIGHT IN AN IMP FILM.

In February last Laredo, Texas, indulged in a celebration in honor of Washington's Birthday. The festivities lasted over three days, and were of a diversified character. They were not American in the conventional meaning of that term; they were local, which is to say, they were partly Texan and partly Mexican.

The Imp Films Company have recorded many of the Texo-Mexican functions that took place. These were of a quasi-religious character, as Roman Catholicism is the principal local form of belief.

There were allegorical, national and other outdoor displays, which included exhibitions indicating the customs and manners of both American and Mexican life.

The various committees who supervised the festival were of mixed American and Mexican constitution.

One day there was a bull fight in Nuevo Laredo, Mexico, in which famous local fighters demonstrated their skill.

This picture has all the characteristic features of the bull fight as it is conducted in the home of the sport. You have a great arena and a large audience in the tiers of seats. Then there are picturesquely attired matadors, picadors and toreadors.

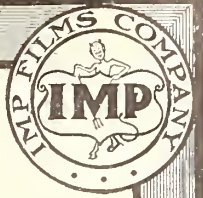
The bull fighters are nimble in their work, and the bulls are strong, sturdy animals that have a sporting chance of downing their opponents.

One instinctively hums the music of "Carmen" when looking at this picture. In our opinion there is nothing cruel in the mere pricking of the bull by the swords and other implements thrust into his skin. They irritate, possibly slightly inflame, but they do not torture. One particular bull dies a sporting death, and dies well and heroically.

At the end of the kill the carcass of the animal is removed from the ring and another bull "takes the floor."

This realistic picture will interest and excite many audiences no doubt. Bull-fighting is a popular sport in Spain and parts of France and is not likely to be extinguished, so far as we can see. It is a sport, just as much as any form of fishing or hunting. The animal has a chance in the contest and is not tortured.

As a picture illustrating a particular phase of life in countries outside of the United States, we think this release will be of extreme interest.



A CASE OF DYNAMITE

A spirited comedy.

Copyright 1912 by Imp Films Company



A bad boy labels an innocent looking suit-case with the word "Dynamite," which gets its owner into all sorts of trouble and lands him in jail.

6-8-12

On the same reel Shriners' Convention at Los Angeles, Cal.

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



CARL LAEMMLE SAYS TO EXHIBITORS "Stick to the Original Independents"

Here's the "Inside Story" of What Has Been Going On in
Independent Film Manufacturing Circles---Every
Exhibitor Should Read Every Word of It

(By Carl Laemmle)

There has been quite a split in the Sales company during the past few weeks. We've had some exciting times. But as usual the "genuine and original independents" won out.

When the split came we found all the old independents lined up shoulder to shoulder presenting an unbroken front against the assaults of newcomers who wanted to raise merry hell in the independent ranks.

"The Old Guard"

To protect independent exchanges and independent exhibitors, these "old timers" lined up together:—Charles Baumann of the Bison; "Bill" Swanson of the Rex; David Horsley of the Nestor; P. A. Powers of the Powers; and your humble servant, Carl Laemmle.

Big Grab Prevented

The whole thing was an attempted grab. Men who had a desire to get-rich-quick tried to gain control of the Sales company in order to convert it into an organization that would have been inimical to the exhibitors.

If they had succeeded the exhibitor would have been worse off than ever in the history of the business. He would have been compelled to *take orders* instead of *giving* them. He would have been the *slave* of the film makers instead of their *boss*.

The Blunder

The mistake that the would-be grabbers made consisted of attempting to bulldoze "the old guard." They evidently forgot that the original independents who made the independent business safe and sound had gained their strength by playing square with the exhibitors and by fighting his battle for him, year in and year out.

The Result

The result of the attempt to disorganize the independent business was that we of "the old guard" were forced into doing a thing which we should have done long ago but were too infernally busy to attend to. *We all got together in one company* so strong that it can protect the independent exhibitor against attacks *from within or without!* And that's exactly what "the old guard" has always done and always will do.

We formed the Universal Film Manufacturing Co. in order to *insure* Independents and at the same time do bigger things than we have ever been able to do before. Instead of spending the most valuable part of our time trying to outwit each other in politics, we can now devote our undivided time to the improvement of Quality.

The Program

The program which we will offer very shortly---it's only a matter of two or three weeks---will be the best thing ever devised in America. *It will delight and amaze you*, and it will make you prouder than ever that you are independent. The program will be evenly balanced every week instead of having too much of this and too little of that. The strength of the Universal has already been demonstrated by the fact that it has employed expensive new talent which any one of us, acting along as an individual manufacturer, could not have afforded.

My Message to You

I have never given you a wrong tip yet. I have given you hundreds of good ones---tips which have benefitted those who took advantage of them. The best advice I ever expect to give you is this:---"Stick to the original, the genuine Independents. Stick to "the old guard"---the men who comprise the Universal." These men have brains enough to know that *their* success depends upon *your* success. By taking care of you first, they will take care of themselves afterward. Demand the Universal program, not spasmodically but ALL the time.

This is my message to you, as man to man. I am not speaking as an officer of the Universal but as Carl Laemmle, one of "the old guard." Stick tight! Stand pat! Will you do it? *Answer!* (Signed) CARL LAEMMLE

C. O. BAUMANN
W. H. SWANSON
P. A. POWERS
DAVID HORSLEY

We heartily endorse everything Mr. Laemmle has said above and promise all Independents that we will guard their interests in future even more than we have been able to in the past.

CARL LAEMMLE SAYS TO EXHIBITORS: "Stick to the Original Independents"

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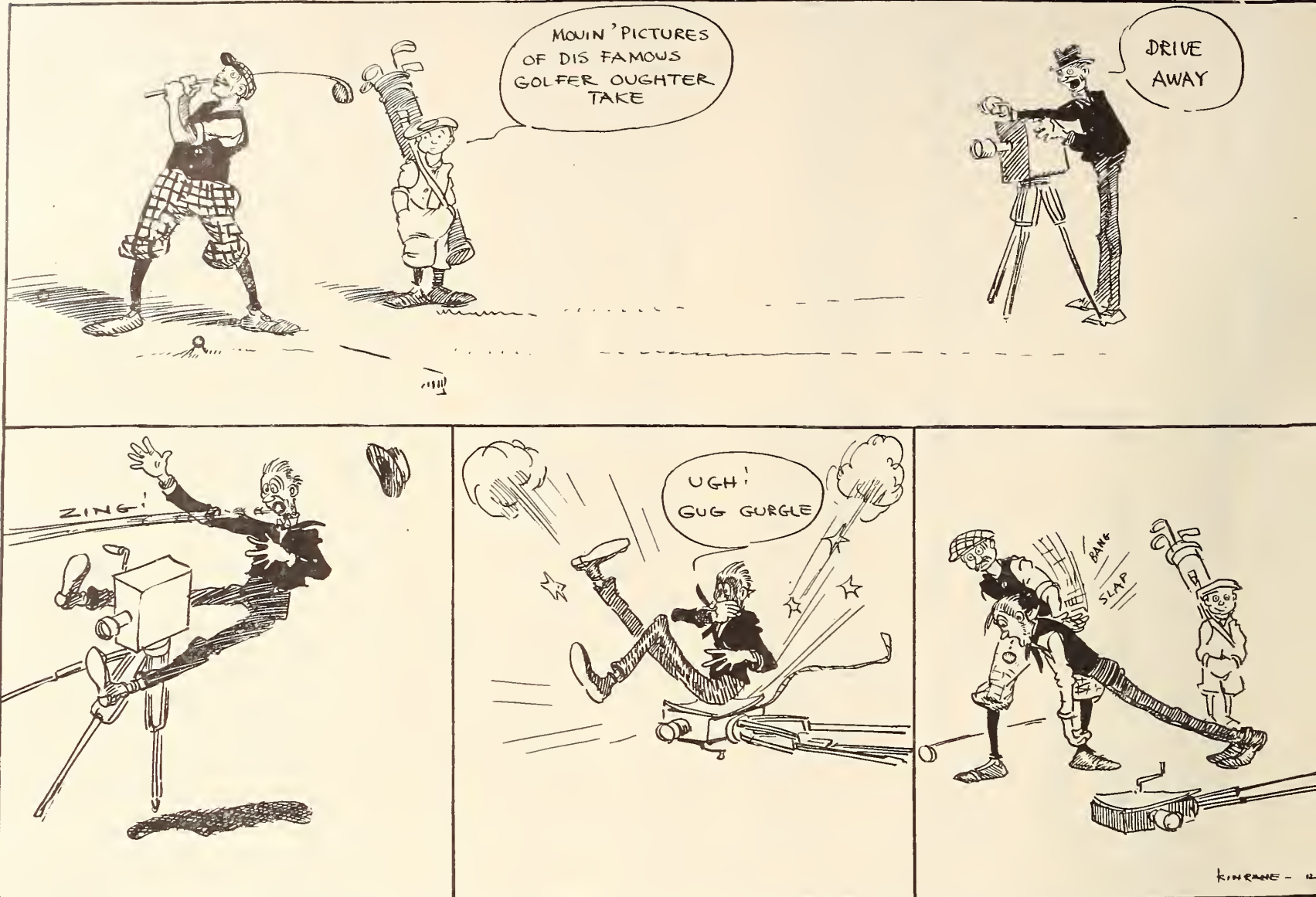
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C. O. BAUMANN
W. H. SWANSON
P. A. POWERS
DAVID HORSLEY

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He ALMOST Gets a Great Moving Picture This Time, BUT—



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- (2.) Because The Implet contains authoritative news of future Imp releases before you can find such news anywhere else. This helps you deal knowingly with your exchange.
- (3.) Because the pages of The Implet are a great help to you in preparing your advertising, whether in newspapers, dodgers, heralds or otherwise.
- (4.) Because The Implet has better ways of securing *real news* and reliable information about the moving picture business than any publication in the world and we intend to use that advantage to *your* benefit.
- (5.) Because The Implet curries favor nowhere, *except with you!* It is a "free press" in the highest sense of the word; free from fear; free from restraining influences; free to give you the straight, honest truth every week, and in advance of all others.


Fill the enclosed blank and send it with the correct sum of money **NOW.** It's a small investment but the best you can make. Carl Laemmle never gave you a wrong tip in any paper. It's all the more certain that he won't in his own, The Implet!

IMP FILMS CO.
102 West 101st Street, New York, N. Y.

Gentlemen:—Enclosed find \$_____ for which enter my subscription to The Implet for _____ years. (The price is \$1.00 per year.)

Name _____

Address _____



THE IMPLET

Vol. 1 No. 21

JUNE 8, 1912

Price Five Cents

THE CHILD AND THE PICTURE

Ever since the Imp picture took its place in the forefront of Independent releases it has maintained one striking characteristic untarnished—it is clean; it always was clean; it always will be clean.

The very first Imp release was on the idyllic theme, "Hiawatha." This is one of the prettiest, cleanest poems in the English language. It is loved by men, women and children for its beauty and cleanness of thought, being by Longfellow, one of the poets of the home. Longfellow never wrote a line that wouldn't stand the test of the most rigid examination as to cleanness and cleanness of thought.

So, ever since "Hiawatha," the Imp has endeavored to abide by this ideal. Nobody can name a single Imp release that designedly attacked the moral sensibilities of any one. Neither man, woman nor child can point the finger of scorn at any single Imp picture in this respect. As we said a week or so ago, we do not always produce masterpieces. It is not within the power of any manufacturer on earth to do that. Anybody familiar with the business knows that while the average of quality in film-making must be high, it may to some extent fluctuate, and ebb and flow. That is to say, a "Shamus O'Brien" and a "Lady Audley's Secret" are not producible every day in the week.

The exhibitor, therefore, and through the exhibitor the general public knows and feels that the Imp picture has this valuable characteristic—that it always serves up a good, clear, moral story without any undesirable strings to it. It is not necessary to dot the i's and cross the t's in film stories; it is not

necessary to insist upon the grosser details of human life.

We are taking great pains to insist upon this attribute—cleanness and clearness—in Imp films just now, because we see by the volumes of newspaper clippings that reach us every week that the film generally is still being attacked by many well-meaning, but we think misguided, people, as harmful to little ones, because it shows how easily crime may be committed.

We think these attacks are somewhat belated. Generally speaking, the American-made film to-day is free from the reproaches that were cast at it a few years ago; at any rate, it is vastly cleaner than the European product that finds its way to this country, and which in so many cases has to be severely cut before any sensible film concern will release it on this market. Still there are these attacks, just or unjust, and they have to be dealt with.

We think every reader of "The Implet" can do much towards destroying whatever remaining antipathy there may be to the film in the minds of these goody-goody people by singling out the Imp films as having the priceless attribute of cleanness of theme as well as cleanness of narrative.

Help the Imp in this respect, Mr. Exhibitor, and you will help the picture generally, and incidentally yourself.

Insist that the Imp films are clear and innocuous in theme.

And more, whenever you come across an attack on films generally in your local paper, send it to us, and we will deal with it.

102 West 101st St.
New York City

The "Implet"

The Moving Picture Newspaper

Edited by THOMAS BEDDING

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Published at 102 W. 101st St., New York

SUBSCRIPTION PRICE, \$1.00 PER YEAR
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The announcement that the Imp Films Company is to follow up the highly successful two-reel picture, "Lady Audley's Secret," with another two-reel photoplay of a similar nature, will not cause surprise. "Lady Audley's Secret" is one of the most successful and best-acted pictures seen in an American moving picture theatre.

Jane Fearnley, King Baggot, William E. Shay, to say nothing of W. R. Daly, scored the successes of their moving picture careers, so far, in "Lady Audley's Secret."

The successor of "Lady Audley's Secret" chosen by the company is, "It Is Never Too Late to Mend," which is slated for release in the near future.

"It Is Never Too Late to Mend" is a magnificent Anglo-Australian novel, written by the late Charles Reade, one of the most renowned and powerful English novelists of the last century. It deals with life and adventure in Australia and in England, and is as full of intense thrills as "Lady Audley's Secret."

Further particulars of this release will be given from time to time.

Early in July The Imp Films Company will release a feature picture in which the rivalry of two college rowing crews will be prominently depicted. For the making of this picture the Imp Films Company has been fortunate in securing the exclusive services of J. S. Rice, the famous Columbia coach. Mr. Rice has placed his technical and sporting knowledge at the disposition of the Imp Company, and has undertaken not to work in a similar picture for other picture manufacturers.

This film will be the first to take the theme of an intercollegiate rowing contest as part of the story, so that the Imp Films Company may be regarded as pioneers in this particular bit of work.

"The Implet" is glad to acknowledge the Program Herald of the Lyric and Unique theatres in St. Johns, N. B. We are glad to perceive in the last issue some very interesting announcements with regard to Independent progress in the moving picture field.

CASTS OF THE IMP PLAYS.
"NOTHING SHALL BE HIDDEN."
(Imp Drama. Release, Monday, June 10, 1912.)

Written by Capt. Leslie Peacocke.
Produced by E. J. Le Saint.
Boyd Stanhope.....Gordon Sackville
Lillian Stanhope...Margarita Fischer
Fred Langdon.....Harry Pollard
Mrs. Langdon.....Louise Crolius
Sergeant Dillon.....Edward Lyons
Two Crooks Eugene Kelly
Harold Weil

"LET NO MAN PUT ASUNDER."
(Imp Drama. Release, Thursday, June 13, 1912.)

Written by L. G. Coover.
Produced by Otis Turner.
John Stevens.....King Baggot
Ellen Stevens.....Edith Haldiman
Frank Downing.....W. R. Daly
Edna Downing.....Violet Horner
Tommy Downing..Master Joe Moore

"HOW SHORTY WON OUT."
(Imp Comedy. Release, Saturday, June 15, 1912.)

Written by S. A. Dee.
Produced by Herbert Brenon.
ShortyJ. R. Cumpson
Betty.....Vivian Prescott
H. S. Mack
Fred Kelsey
Jack Dillon
College Boys.....S. Griffin
H. Harlow
Jack Elberg

CHICAGO CONVENTION

Arrangements are being made to run two special trains to the Chicago Motion Picture Exhibitors' League Convention, to be held at Chicago beginning the second Tuesday in August, 1912; one to start from New York City by way of Philadelphia, Baltimore, Washington, Huntington, W. Va., Cincinnati, Indianapolis, Chicago. The other trains: One will leave as follows: Albany, New York, going through Buffalo, Erie, to Cleveland. The train leaving Pittsburg, Pa., going through Youngstown to Cleveland, will join the Albany train at Cleveland, and from Cleveland through Sandusky, Toledo, South Bend to Chicago. These special trains will be solid Pullmans, and will be fully equipped for the convenience and pleasure of the Motion Picture Exhibitors. All exhibitors in adjoining territory will be notified of the schedule of the trains. Every exhibitor in the United States and Canada is invited to attend the Chicago Convention. Big preparations are being made for the accommodation and entertainment of visiting exhibitors.

Arrangements have been made with the La Salle Hotel, where headquarters will be established; two large halls will be at the disposal of the exhibitors. The entire eighteenth floor of the La Salle Hotel will be devoted

to those who wish to make exhibits. All of those who intend displaying their goods at the convention, are advised to write the La Salle Hotel and make arrangements for reservation at an early date. Headquarters of the Local Committee at Chicago has been established on the third floor of the Orpheum Building Theatre.

M. A. Neff, President of the League, will make a trip East in the interest of the Motion Picture Exhibitors' League of America, for the purpose of organizing state organizations and promoting the interests of the Chicago State Convention.

The following is the Chicago Executive Committee on Arrangements: W. J. Sweeney, Chairman; R. R. Levy, C. L. Hull, C. C. Whelan, C. A. Anderson, S. I. Levin, I. Natkin, C. Abrams, F. Schaeffer, J. A. Olcock, H. A. Hill. Every member of the Moving Picture Exhibitors' League of America will please give the Chicago Convention as large publicity as possible. We confidently expect not less than four thousand exhibitors to attend the convention at Chicago.

As evidence of the great interest being taken in the League organization, many new States are making application for new membership and the Cincinnati headquarters is a beehive of activity.

STATE AND LOCAL NEWS.

THE CONVENTIONS:

The Ohio State League is in a very prosperous condition. Cincinnati Local held a meeting at the Sinton Hotel Monday, May the 13th. M. A. Neff presented a part of the new code which is being drafted and so far as it was complete was adopted. At the next meeting the full code is expected to be read.

The Moving Picture Exhibitors' League of America, Cincinnati Local, No. 2, raised \$400. They decided to always keep a fund at all times in their treasury not less than \$500, in order that the interests of the Local might be efficiently looked after.

The State Organization of Kentucky reports many new members. G. M. Wesley, organizer for the State of West Virginia, reports that all of the exhibitors in West Virginia are joining the League.

Indiana will hold a convention in the near future. They expect a very large attendance.

The Ohio State Convention is to be held at Toledo on the 16th and 17th of July. Toledo confidently reports that they will break all former records and show the boys just how to handle a convention.

Very truly yours,

M. A. NEFF,

President, M. P. E. L. of A.

POPULAR
PICTURESOF IMP
STARS

The
Snap
of the Year!

Only
50c.
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THINK OF IT!



Actual Size of Each Photo
5 1/2 x 8 1/2 in.

THIS complete set of PROCESS PEBBLED PRINTS of Imp stars for the insignificant sum of 50c. It's the biggest bargain and the softest snap ever offered you. Buy one set for yourself and you'll quickly see how easy it will be to sell other sets to your patrons who are enthusiastic over Imp actors and actresses. Tear off coupon, fill in the blanks, enclose with the proper sum of money to cover as many sets as you want at 50c. per set, write your name and address plainly and---mail at once to the

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102 W. 101st ST., NEW YORK, N.Y.

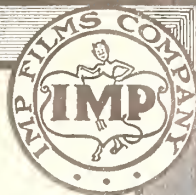
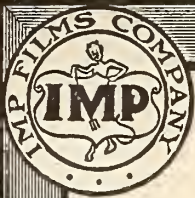
Gentlemen:

Enclosed find \$.....for
which please send.....sets of
photos of Imp stars as described in the
advertisement from which I cut this coupon.

Yours truly,

Name.....

Address.....



NOTHING SHALL BE HIDDEN

A STORY OF SCIENTIFIC SECOND SIGHT

Copyright 1912 by Imp Films Company



A young inventor by an ingenious device protects the house
of a friend from robbery and so wins the hand
and heart of his friend's daughter.

6-10-12

IMP FILMS COMPANY

102 West 101st Street, New York *Carl Laemmle, Pres.*



Criticisms of the Imp Films

"Nothing Shall Be Hidden."
(Imp Comedy Drama Release of
June 10, 1912.)

CAST OF CHARACTERS.

Boyd Stanhope.....Gordon Sackville
Lillian Stanhope.....Margarita Fischer
Mrs. Langdon.....Louise Crolus
Fred, Langdon.....Harry Pollard
Two Crooks.....Harold Weil
Sergeant Dillon.....Edward Lyons

When a man is in love with a girl, and a stern father forbids the match then comes, not a tug of war, but the difficulty of solving a problem, which no true lover admits to be unsolvable. Is it not proverbial currency, that any man can marry any woman if he only knows how?

Fred Langdon was turned down by the courtly Mr. Boyd Stanhope, who was so proud of his beautiful daughter, Lillian, that he had worked out for her a career of ease, to be obtained by means of a rich husband. Fred was not rich in money, but he was rich in expedients. He was an inventor, and he turned his inventive faculties to winning the girl he loved by the consent of her obstinate, aristocratic father.

Fred experimented along transmission of sound and light ideas. One day, wishing to get into communication with the Stanhope residence, per the harmless, necessary telephone, he discovered, through the medium of the invention on which he was working, that there were unaccustomed sounds occurring in the Stanhope home, and those sounds he had no difficulty in concluding were the work of some industrious burglars who were drilling open, or attempting to drill open, the Stanhope safe.

Quick as thought, Fred got into communication with the police. The crooks were stopped at their game at the point of the pistol, and Fred, being on the spot at the useful moment, had no difficulty in winning the consent of Mr. Stanhope to his marriage with Lillian, a condition precedent being that the father should have an interest in Fred's wonderful invention. So all ended as well as could be desired.

This comedy drama is extremely well staged, the settings being suitable and in good taste, and it reflects credit on its producer.

That fine actor, Gordon Sackville, makes a welcome appearance in an Imp picture, in the character of Boyd Stanhope. The crooks are realistic. Eugene Kelly and Harry Weil play them. Margarita Fischer and Harry Pollard, are the lovers.

"Let No Man Put Asunder."

(Imp Drama Release of June 13, 1912.)

CAST OF CHARACTERS.

John Stevens.....King Baggot
Ellen Stevens.....Edith Haldiman
Frank Downing.....W. R. Daly
Edna Downing.....Violet Horner
Tommy Downing..Master Joe Moore

All concerned in this drama can be congratulated upon giving a new turn to the eternal drink subject of moving pictures. Drink unfortunately has to enter into moving picture play because it enters into the actual life happenings. It is a factor. Ugly as drink is, it is seldom a useful moral cannot be extracted from the theme.

Frank Downing goes to the bad by the alcoholic route, and his young wife cannot stand him any longer. So she leaves him and employs her leisure moments in getting divorce protection. She is a stranger in a strange

town, where a good-natured master builder befriends her and slowly but surely falls in love with her.

Meanwhile, it happens that her dissolute husband, Frank, has got into the master builder's way, and he, good man, helps the reprobate to get on his legs again. And Frank does so. He works hard in the builder's shop.

Everything seems plain sailing for the builder and the fair divorcee when the astounding discovery is made that her ex-husband is in the employ of her husband-to-be. The latter shows remarkable magnanimity in this crisis which is witnessed by the little children of both, for the builder is a widower. To the foot of the letter he insists upon the validity of the divine law that "Whom God hath joined together let no man put asunder." So he reconciles husband and wife, and pockets his own disappointment.

In the part of John Stevens, King Baggot finds a strong and manly role, and shows that on occasion he can bring out all the earnestness and depth of such a part. W. R. Daly, forsaking eccentric work for the nonce, finds a strong part in that of the reformed carpenter, Frank Downing. Edith Haldiman plays the little girl, and Joe Moore is the capable small son of Mrs. Downing.

This play cannot but fail to convey a very useful lesson in the sublimity of sacrifice and forgiveness. It is a powerful production.

"How Shorty Won Out."

(Imp Comedy Release of June 15, 1912.)

CAST OF CHARACTERS.

Shorty.....J. R. Cumpson
Betty.....Vivian Prescott

Jack Elberg
H. Harlow
College BoysS. Griffin
Jack Dillon
Fred Kelsey
H. S. Mack

Shorty for the time being was amongst the "also rans," which is to say a kind of sort of trailer in the procession in the contest for the hand of pretty Betty, the college belle. And Betty was a thorough coquette and a thorough flirt, but her little heart was in the right place. So all the college boys to the number of six separately invited her out one night. She accepted all their invitations. They all turned up in evening dress, each claiming to be the favored swain. So Betty left them to themselves to fight it out on the sidewalk. They fought it out so good and hard that the police came along and drove them all into a patrol wagon, from whence they were soon placed behind the bars.

Meanwhile, Shorty, having cleared the ground of his rivals, had the happiness of getting the little girl all to himself and claiming victory.

The settings of this picture are collegiate. It was made in part in one of the great New York colleges, and the result is to a perfect piece of comedy acting is joined some very fine architectural beauties, making the release a thing to laugh at and at the same time one to admire for its many fine settings.

Johnny Cumpson is "Shorty"; Vivian Prescott is "Betty," and H. S. Mack is at the head of the college boys. They are a handsome crowd, and it is a bright little picture.

THE POPULARITY OF IMP PICTURES.

This is an article which we are writing on the spur of the moment. Before us, as we work, are a pile of replies to a recent circular sent out with "The Implet," asking readers which papers they read. We did not ask them to say anything about Imp films. We did that several months ago when we were compiling "Brickbats and Bouquets." As everybody in the moving picture business knows, the replies that reached us were so gratifying and so informative that we made up a book on the subject which has been circulated in thousands all over the world.

In this pile of replies sent to us with regard to the various papers comes a whole lot of agreeable information with regard to Imp pictures, which we think Imp exhibitors in particular, and readers of "The Implet" in general, will be pleased to peruse.

These replies substantiate the claim so often made by ourselves that the Imp picture is the most popular picture in the world. By popular we mean that it is the most talked about, the most desirable and the most pleasing to the general audience.

Read what the exhibitors say of them:

A. L. Porter, Eckhart Mines, Md., writes: "Your films are the best cards. Our patrons look for three to four each week, and we nearly always have them."

F. T. Reid, Millville, N. J., writes: "We run two Imps a week, and could run more. People here like them. Your comedy films take greatly."

W. H. Pennington, Sigourney, Ia., writes: "I like the Imp films best of any on the market, and especially the Imp comedies. I know when I put an Imp film on the machine that the people are going to see something good, and know it will run without any trouble if the film is a year old."

Arthur Kramp, Chicago, Ill., writes: "Imp films are my patrons' favorites, and I see that I get them, too."

H. R. Ferguson, Quitman, Ga., writes: "I am running Imp films and like them as well as do my audiences."

Royal Theatre, Red Lodge, Mont., writes: "We are very much pleased with Imp films and use each release."

J. D. Rice, Chehalis, Wash., writes: "I am using three Imps a week, and would use more could I get them."

C. D. Eckloff, Rock Rapids, Ia., writes: "My patrons like every Imp I get. Your comedy is sure good."

Thomas I. Gibson, East Oakland, Cal., writes: "My patrons like your pictures better than any others."

Julius Myers, Charleston, S. C., writes: "I expect to open an up-to-date picture house and will certainly use Imps. No praise too much for them."

J. A. Wright & Son, Irwin, Pa., write: "We are running three Imps this week and all we can get right along."

Joseph Wopata writes: "The Imps are fine, and I want every one of them."

W. C. Thomas, Shamokin, Pa., writes: "I ran 'Lady Audley's Secret' last night, and it sure is one swell picture."

L. Clement Hanlon, Jr., Deming, N. Mex., writes: "I get two and sometimes three Imps a week, and would like to run eighteen a week; they look good to me."

Gem Theatre, Buffalo, N. Y., writes: "Ran 'Through the Flames' and it was a dandy."

Victor Theatre, Abbeyville, La., writes: "I believe the Imp pictures are the best we have ever used; they are always interesting."

George Nether, Covington, Ky., writes: "Wish to compliment you on your splendid two-reel feature pictures. Keep up the good work."

H. N. Turner, Linton, N. Dak.: "I run Imp films at least two a week, and more if I get them."

John Colamari, Brooklyn, N. Y., writes: "I have an Imp on my program every day or I know the reason why."

Star Theatre writes: "Our patrons request Imp films and we get three a week. Could use three more. 'Enough said.'"

L. A. Buettner, Cloverville, writes: "We run three Imps a week; guess

we know what's good for our program."

Claudie Norrie, Algona, Ia., writes: "I use Imp films and they are the most popular with our patrons."

Charles Cokery, Bedford, Ind., writes: "I use two Imps each week, and they are usually very good and photography perfect. I consider the Imp the favorite of the Independent makes."

G. H. Freimuth, Crandon, Wis., writes: "An Imp film is always welcome in my theatre; they are certainly the most popular of them all."

George Tiffany, Colorado Springs, Colo., writes: "Imp films are certainly the best films in my estimation on the Independent side."

H. E. Archer, Fall River, Mass., writes: "Your 'From the Bottom of the Sea' was most certainly 'one hummer.' Let us have more. I take off my hat to Imps."

Frank Bonk, Jr., Two Rivers, Wis., writes: "I get all the Imp releases, which are very popular here. Keep up your good work."

Edgar C. Pearce, Winston-Salem, N. Y., writes: "Just read in the M. P. News about withdrawal of several manufacturers from the Sales Company. I am going to have my Imps, no matter if I have to walk and get them. You can rest assured 'I want Imps 3 to be merrily.'"

C. C. Kaufmann, Colusa, Cal., writes: "Why don't you turn out more Imps? Independents need more good films like yours."

THE ACME OF EXCELLENCE.

May 25, 1912.

To the Editor.

Sir: I wish to thank you for sending me "The Implet" so regularly. It is the finest little motion picture paper ever put out. I could not miss a single issue of it. I also wish to thank you for the pictures you are now turning out. I think your photoplays have reached the "highest" point in

picture-making. The acting, stories and photography are perfect. Keep the good work up.

Again thanking you, I remain

Very truly yours,

FRED LUIBRAND,
Bay City, Mich.

FROM IMPLET READERS.

May 21, 1912.

To the Editor.

Sir: Please allow me to give you my opinion. If we could have a clear and full explanation on each film and get more of those two and three-reel subjects, in my opinion we could boom the business. Pictures must be explained to get the people interested in them. Many thanks for sending me your valuable (Implet) booklet. I am certainly taken with it.

Yours truly,

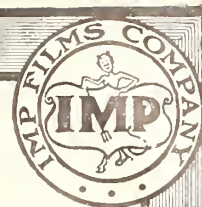
J. A. MORRISON,
Morrison's Star Theatre,
Meaford, Ont.

Dear Sir: Just a line to compliment your recent "Acme" release (Acme meaning perfection film). Imp films have always been popular with my patrons, but now more so than ever, for they seem to be getting EVEN better and better from time to time. No matter how good a program the booker hands me, there seems to be something missing unless there is an Imp among the four, and a mere Imp film has carried an otherwise poor program to the passable point many a time. "A Leap for Love," "Rescued By Wireless," and especially "Through the Flames," made an indelible impression upon my patrons, and they all join in songs of praise.

Trusting that future productions are a continuation of features, I am

Yours truly,

M. B. DONOVAN,
Acme Amusement Co.,
Portland, Ore.



LET NO MAN PUT ASUNDER

HEART MOVING DOMESTIC DRAMA

Copyright 1912 by Imp Films Company



A man and his wife are separated through his bad habits
but are reconciled by the self sacrifice of the
man who had befriended him.

6-13-12

IMP FILMS COMPANY

102 West 101st Street, New York

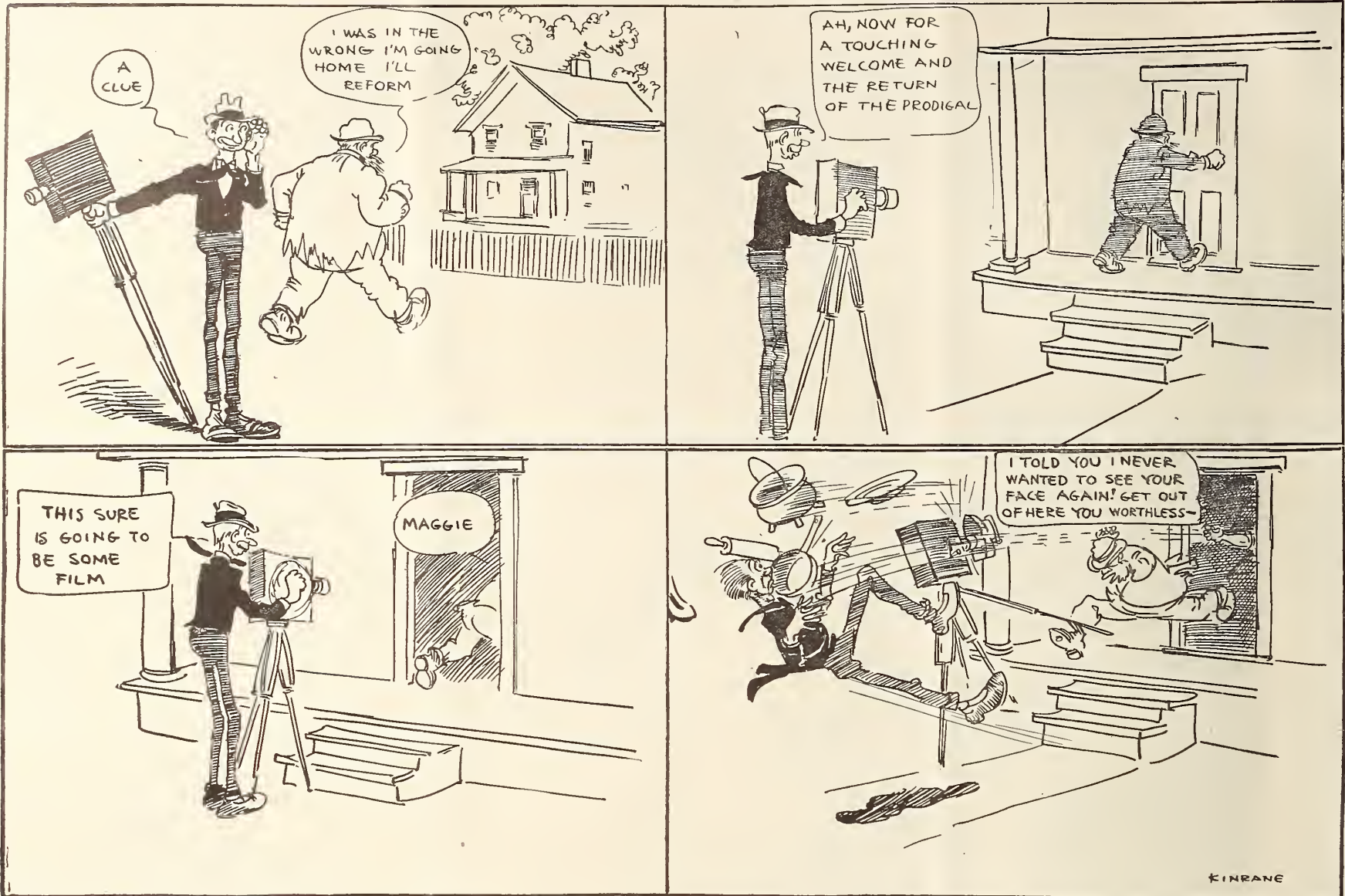
Carl Laemmle, Pres.



THE ADVENTURES OF MR. ALMOST BUTT

Copyright 1912 Carl Laemmle

He ALMOST Gets a Great Moving Picture This Time, BUT—



IMPLET MAIL BOX.

Brown's Patent.—Inquirer asks us if we can give him any particulars of a moving picture patent granted to one Brown in the year 1869. Brown was alleged to have made a non-infringing camera at or about the date mentioned.

In reply: We have searched the records and cannot find any mention of the said Brown. Do any of our readers know anything about this patent, which is said to have covered the present modern Kinematograph machine, both for taking and projecting?

Muybridge's Work.—James Ransome writes: "I see that many writers ascribe the invention of motion pictures to Muybridge. Is this correct?"

In reply: It is doubtful if the late Edward Muybridge gave the smallest attention to moving picture matters, as we understand them to-day, in the work attributed to him. Muybridge was a California photographer, who undertook by means of photography to analyze the movements of horses in motion. This he did with a number of cameras, before which the horses passed against a white background. Prior to this date, artists had been in the habit of painting horses as progressing, while going at a high rate of speed, in a particular way. Muybridge demonstrated, by means of photography, that the beautiful, sweeping motion attributed to horses by painters and draughtsmen was an optical delusion. Muybridge died at Kingston, England, in the year 1904.

Index of "The Implet."—Subscriber wants to know if there will be an index to "The Implet."

In reply: Yes; an index to the first volume of "The Implet" will be published in No. 27.

"Lady Audley's Secret."—Elsie Cary writes: "I did so much admire this Imp picture! You said it was founded on an English novel. Is the book published in this country?"

In reply: Yes; any book-seller will procure the novel for you; it will probably cost 25 or 50 cents.

Political Imps.—C. Senio asks: "Are you likely to be releasing any Imp pictures dealing with the Presidential election?"

In reply: It is probable.

"Yellowstone Pictures."—Naturalist writes: "I very much admired the 'Yellowstone Pictures' which you have recently released. Having read they are part of a series, would be glad to know when the next release will be put out."

In reply: Very shortly. We are always glad to hear from our exhibiting readers as to what kind of pictures they like to see issued by the Imp.

Naval Pictures.—Salem man writes: "Notice you have released several military pictures these last few months. Now, me for 'Uncle Sam's' navy. Are you likely to give us any pictures dealing with it?"

In reply: Very likely. We have a note of the idea on file.

"The English Stag Hunt."—Several readers write in admiration of the very fine Imp picture showing an English stag hunt, and express a desire to see some American hunting pictures.

In reply: We shall probably be handing out the goods in due course.

Cast of Characters.—M. Duane writes: "Kindly give name of players in 'From the Bottom of the Sea.'"

In reply: E. J. Le Saint was the captain; William E. Shay, the lieutenant; Farrell Macdonald, the German officer, and Ethel Grandin was the captain's daughter.

Miscellaneous.—S. B. S. asks: (1) "Can an amusement company located in the same city with the same general manager and same directors run licensed films at three strictly motion picture houses and run independent pictures in connection with vaudeville at another one of their houses?" (2) "If this is allowed to go on, is this not an open market?"

In reply: (1) Yes. It is very frequently done. (2) Practically.

Cast of Characters.—C. F. writes: "Kindly settle this little dispute. Did King Baggot play the lead in 'The Minor Chord'? I say no."

In reply: You are wrong this time. Mr. Baggot did play the lead in this picture.

Cast of Characters.—W. E. B. asks: "Kindly give me name of the actress playing 'Maid Purity' in 'The House that Jack Built.' Also, who was in the role of 'Prince Charming.'"

In reply: Miss Ethel Grandin played 'Maid Purity' and H. S. Mack was 'Prince Charming.'

Cast of Character.—C. G. P. C. asks: "Who played the part of the coachman in 'The Maid's Strategem,' and was he ever with the Biograph Company?"

In reply: Mr. Jack Dillon played the part of the coachman. We are unable to say if he was ever with the company mentioned.

"The Implet" desires to acknowledge from the Gem Theatre, Vandalia, Mo., a number of cuttings from the Vandalia Mail, in which we perceive that Imp literature figures largely. This is the kind of thing we commend to other exhibitors—to make all the use possible in their own newspapers of Imp literature.

THE SALES COMPANY'S PROGRAMME.

Sunday—Rex, Itala.

Monday—Imp, Nestor, Champion.

Tuesday—Gem, Bison, Rex, Rep.

Wednesday—Powers, Nestor, Champion, Weekly.

Thursday—Bison, Rex, Imp.

Friday—Victor, Ambrosio, Nestor.

Saturday—Imp, Powers, Bison, 2-reel Rep.

Florence Lawrence appears in Victor releases. The one-reel Bisons are made by the famous "101" stock company, to which has been added additional directors and actors.

The Gem films are being produced by George Nichols, recently director for the Thanhouser Company, and prior to that with the Biograph Company.

Real Photographs of Imp Players

We have for disposal a few real photographs (that is beautiful surface prints) of some of our Imp players. There is W. R. Daly represented on a 9x7 picture, and H. S. Mack also a 9x7. The number of these photographs is limited. They are as good as the celebrated theatrical photographer, White, of Broadway, can make them. We are selling them at 15 cents each. Send your orders, and the money to cover cost, to the Imp Films Co., 102 West 101st Street, New York City.



HOW SHORTY WON OUT

AN AMUSING COMEDY OF COLLEGE COURTSHIP
Copyright 1912 by Imp Films Company



Shorty had many rivals for the ~~hand~~ of Betty, but he out-
wits them and lands them all in jail, whilst
he makes sure of the girl.

6-15-12

On the same reel: BULL FIGHT IN NUEVO LAREDO, MEXICO

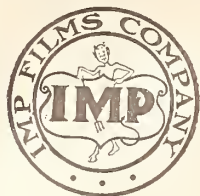
IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.



The Stories of the Imp Films



"NOTHING SHALL BE HIDDEN."

Monday Imp Release, June 10, 1912.

Approximate Length, 1,000 Feet.
(Copyrighted, 1912, by Imp Films Co.)

Fred Langdon, a young inventor, has a sweetheart, Lillian Stanhope, who returns his affections, but there is a parental objection. Fred is poor, and Mr. Stanhope has ambitious schemes for marrying his daughter to a man of present wealth and position rather than to one whose wealth and position are probably still in the making. So he parts the young people.

However, Fred is assiduous in his work, and in the course of it makes one or two important scientific discoveries with regard to the transmission of sound and light waves. Calling up his still loyal sweetheart, he makes the discovery that at that moment Mr. Stanhope's house is being ransacked by burglars. So Fred calls up the police station, and the burglars are captured. Fred made his discovery in virtue of the fact that he could hear what was taking place in the room, although there was no direct telegraph connection.

The burglars, having been captured, and Mr. Stanhope becoming aware of Fred's usefulness in the matter, offers to buy an interest in the invention, but the young lover told him nothing short of his daughter's hand would buy any part of it. Mr. Stanhope, anxious to get in on the marvelous invention, and realizing that his daughter was more than willing to trust herself to Fred Langdon, gave his consent to the union.

"LET NO MAN PUT ASUNDER."

Thursday Imp Release, June 13, 1912.

Approximate Length, 1,000 Feet.
(Copyrighted, 1912, by Imp Films Co.)

Drink is fastening its arms around Frank Downing; he has broken promise after promise made to his wife to reform, and she in despair appeals to a friend, who endeavors to persuade her to leave and accept a position as teacher in the village school in a distant part of the State. One night Downing comes home helpless, having spent his week's wages for drink, and there is no food in the house for Edna and the boy, Tommy. This decides the question, and Edna and the little boy leave the degraded man to go forth into the world and earn their living.

Upon arriving in the village where her school is located, Edna meets and inquires the way of John Stevens. He is a widower and is devoted to his little daughter, Ellen, to whom he is both father and mother. Through this chance meeting a friendship is established between Edna and John, which grows stronger and stronger as time passes, until John discovers that he loves her very dearly and asks her to be his wife. Edna then admits her love and confides her story to him. He is willing to wait until she can secure a divorce.

During vacation Edna and Tommy return to their old home town, and here she secures her freedom. And now queer fate enters the picture. While she is away a man, a wreck and practically a tramp, is arrested in the village and tries to dispose of some carpenter tools, which are recognized as being the property of John

Stevens. The man is Downing. He is taken to Stevens' shop in order that the tools may be identified. Downing makes an appeal to Stevens—the appeal of desperation—and John, who is touched, saves the man from the law's grasp by stating he is a new workman whom he has just employed.

Downing is put to work, and Stevens helps him to fight his curse. Finally he is reclaimed and becomes a man in fact.

Edna returns to the village full of hope, and Stevens, still ignorant of the relations that once existed between her and the man he has saved, is awaiting her with all a true lover's impatience. Edna enters the shop and comes face to face with Frank. And thus does John learn the truth. The situation appalls all—all but John, a man who knew his God and knowing Him abided His will. He joins their hands, saying: "Whom God hath joined together let no man put asunder." Downing, with the past before him, refuses the sacrifice and endeavors to leave, but John stops him. "It is God's will," he says, and the reunited husband and wife pass out of his life together.

"HOW SHORTY WON OUT."

Saturday Imp Release, June 15, 1912.

Approximate Length, 600 Feet.
(Copyrighted, 1912, by Imp Films Co.)

This is a story of college life in which the demon of jealousy enters into the academical life of the students. The various scenes are actually taken in and around a collegiate building, and an idea is given of the lighter side of life that is led in high-grade educational centers.

Shorty, like all freshmen, is compelled to perform many little services for the sophomores, juniors and the seniors of his college, and while serving one of his classmates he meets charming Betty Rossmore, and immediately falls in love with her.

His bliss is not of long duration, however, as his upper classmates force him to introduce them to the pretty girl, and then he is left out in the cold. A junior promenade ball is to be given from which poor Shorty, being only a freshman, is barred. Six students invite Betty to this affair, while Shorty invites her to a dinner.

Betty, hoping to have some fun, accepts each and every invitation. The six, one after another, drive up in their automobiles and enter the house. Such looks are exchanged as each comes into the room. Finally Betty appears, shaking with suppressed laughter. Then Shorty walks in on the scene, and triumphantly leads Betty from the room and house; they enter his auto and speed away.

The disappointed boys, however, have a mix-up on the pavement to decide who shall escort Betty, not realizing that she has vanished with Shorty. A policeman is called, and the six are bundled into a patrol wagon and hurried off to jail. There they meditate on the perversity of woman, while Betty and Shorty are enjoying their dinner.

"BULL FIGHT IN NUEVO LAREDO, MEXICO."

Saturday Imp Release, June 15, 1912.

Approximate Length, 400 Feet.
(Copyrighted, 1912, by Imp Films Co.)

On the occasion of Washington's Birthday, which was celebrated in Laredo, Texas, in February, there was included among the festivities at Nuevo Laredo Mexico, just across the border, a bull fight, which was very largely attended by those who

took part in the celebration. The various scenes attendant upon this form of sport as shown in the picture have no trace of cruelty or brutality.

Two or three sturdy bulls are turned into the ring, and beset by the nimble picadors, matadors and others, whose duty it is to irritate the animals and escape risk of assault by their horns.

The picture is vivid in the extreme, but stops short of actual carnage, although in one part of it the bull is seen in the last extremity of his life. But there is nothing degrading or revolting in the picture, which is of a very sporting nature and illustrates the natural pastime of some Latin countries.

"FANCHON, THE CRICKET."

(Monday Imp Release, June 17, 1912.)

Approximate Length, 1,000 feet.
Copyrighted 1912, by Imp Films Co.

Fanchon, is a fascinating little girl, the grandchild of Mother Fadet, who is suspected of witchery by the people amongst whom she lives. At the opening of the story, Mother Fadet is being attacked by a crowd led by Father Barbaud, the father of Landry and Didier, his twin sons; the former a handsome and bright lad; the latter a little weak and foolish.

The old woman is about to be beaten, when Fanchon arrives, and she also is beset by the men, and both are in danger until Landry appears on the scene and upbraids the mob. He is attracted by the beauty of the little mad-cap, who thanks him as he leaves her.

The foolish Didier is in love with Madeleon, the belle of the village, who scorns him, and who is in love with the handsome brother. Didier is heart broken and tells them, he is going to commit suicide. He rushes away, but is prevented from carrying out his intentions by Fanchon, who follows him, until he, tired, falls asleep in a clump of bushes. Landry seeks everywhere for his brother, even asking aid of the witch. She refuses to assist him, but meeting Fanchon, he asks for her help. This she promises if he will agree to dance, whatever dance she may select, at the fet to be held the next day. He anxious to find his brother, consents, and she leads him to the spot where Didier sleeps.

The next day while the festivities are in progress, Fanchon, dressed in the old fashioned clothes of her grandmother, appears and demands her dance with Landry. This, he is dancing with Madeleon, but being a man of his word, he asks her to excuse him and takes Fanchon as his partner.

Madeleon, angered at the manner in which Landry has treated her, tells the others that Fanchon has bewitched him by the aid of a witch's claw she always wore around her neck in a bag. She incites the mob, and they attack Fanchon, demanding to see the charm she wears. This she hands to Landry, who reads on the paper he takes from the bag, "THE PRAYER OF THE PURE MAIDEN TO THE HOLY MOTHER OF GRACE." Abashed, the mob leaves the unhappy little girl, who rushes home and tears off the clothes which she feels are the cause of her misery.

To get away from Landry, whom she now loves, she accepts an offer to go to the city, although he begs her to remain and marry him. Later the grandmother dies and appoints Landry's father as her guardian. She returns to her home, and going to Father Barbaud, asks him if he will accept the charge. At first he refuses, but realizing that the happiness of his son depends upon his marriage, to the now demure Fanchon, he consents, and the formerly despised madcap has the pleasure of seeing the old gentleman beg her to marry his son. Needless to say, she does.

"THE SCHEMERS."

(Thursday Imp Release, June 20, 1912.)

Approximate Length, 1,000 feet.
Copyrighted, 1912, by Imp Films Co.

Arthur Dennison, the only son of a wealthy man selects the stage as his profession. His father strongly objects to his choice, and arguments proving unavailing, finally threatens to disinherit him should he persist in his determination to enter the dramatic field. Lucy, Mr. Dennison's adopted daughter pleads for her brother, but the father remains firm, and Arthur leaves home.

While he is absent, Mr. Dennison comes under the influence of a clever adventuress, with whom he falls in love, and unable to resist her fascinating wiles, settles his fortune upon her.

Through this woman's scheming, Lucy, is driven from home, and she writes Arthur to return and save his father from ruin, for he is induced to make bad investments by the woman and her brother.

Arthur hastens home and finally succeeds in opening his father's eyes to the true character of the schemers. Mr. Dennison, realizing what a terrible mistake he has made, forgives the boy and willingly consents to his marriage with Lucy. Thus, Arthur wins a bride and a prospective fortune.

"CLOWNLAND."

(Saturday Imp Release, June 22, 1912.)

Approximate Length 400 Feet.
Copyrighted 1912 by Imp Films Co.

Boyland—Girland—Clownland, who of us has not had our dreams of all three. This film will rejuvenate the elders and rejoice the youngsters. It depicts in simple sequence, the heartaches and joys of a poor, little newsboy, who seeing a circus parade is filled with longing to witness the wonderful deeds performed within the tent.

The small newsy finds himself on the great day without sufficient money to purchase a ticket, owing to a slump in trade. He sobs himself to sleep on the steps of his humble home—and the dream-fairies escort him to clownland. While he sleeps, he is conveyed to the stage of the circus and placed in the chair of the "King", where dressed in the royal robes, he commands the clowns to dance and perform their special tricks for him. These to the delighted child, are marvelous indeed. Finally, with a puff of smoke the "King" vanishes.

The dream is over, and Teddy awakes, a disappointed little boy. Picking up his bundle of papers, he wends his way once more towards the enchanted spot, and gazes forlornly at the bill-boards. A kind hearted stranger in passing, notices the boy, and realizing how much such an event meant to him in his boyhood days, hands Teddy the price of a ticket. The boy is surprised and wild with joy. Thanking the donor for his goodness, and waving his cap in the air, he rushes away to join the merry throng entering the canvas, where he will see his dream realized.

"PRINTING UNCLE SAM'S PAPER MONEY."

(Saturday Imp Release, June 22, 1912.)

Approximate length, 400 feet.
Copyrighted, 1912, by Imp Films Co.

This film is exceedingly graphic and interesting as well as instructive. Special facilities were granted the company for making the picture in the Bureau of Engraving at Washington, and the films show the entire process from start to finish. Besides illustrating the actual printing of paper money, stamps, etc., used in currency, it also shows the method adopted for the destruction of defaced bills.





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